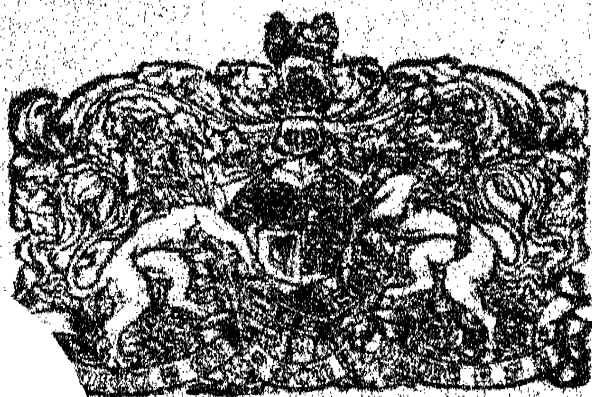


**The National Gallery
British Art
THE TATE GALLERY**

**ILLUSTRATED CATALOGUE
WITH TURNER SUPPLEMENT**

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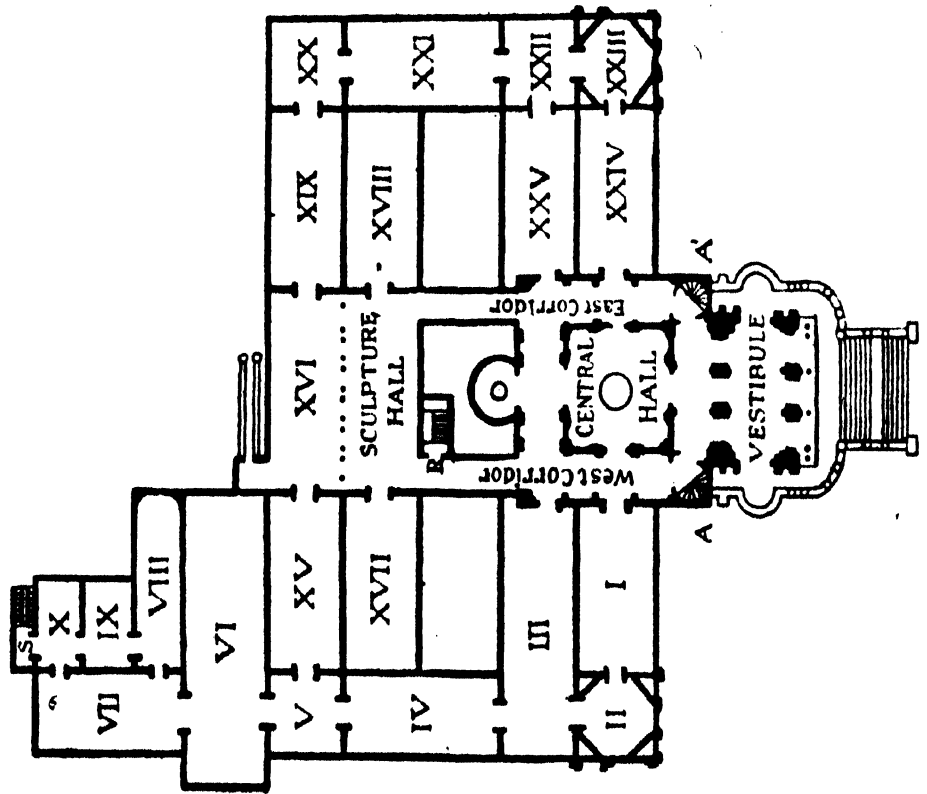
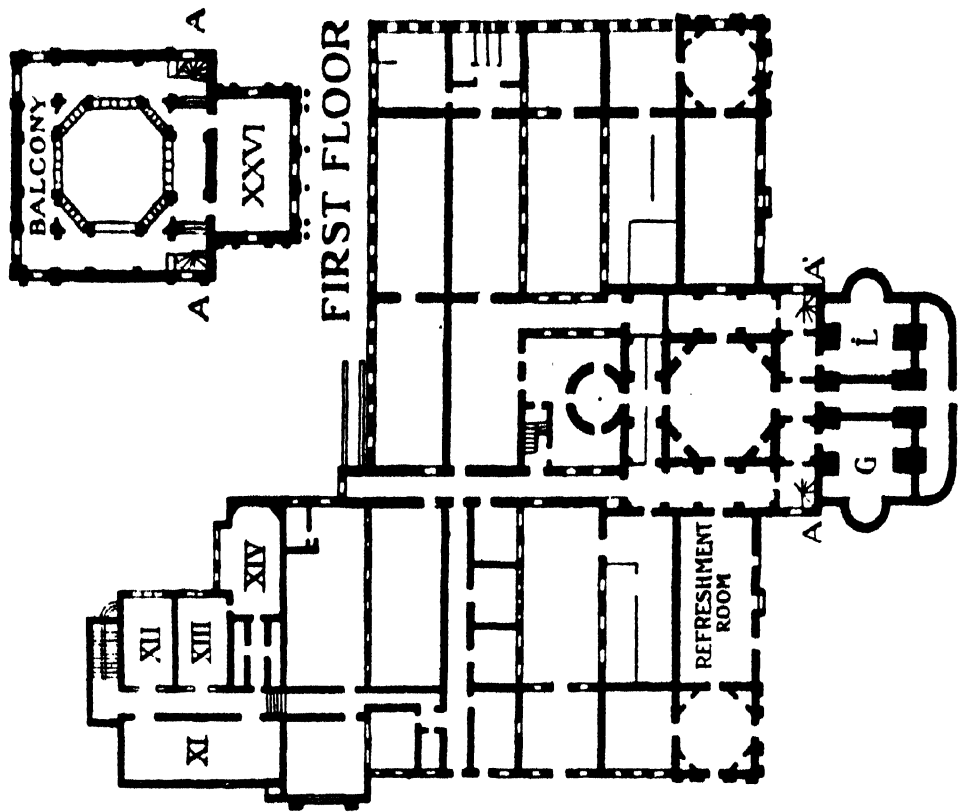
INTRODUCT

THIS volume contains a selection of illustrations of the works of the British School hanging in the Millbank Section of the National Gallery, better known perhaps as the Tate Gallery.

They have been chosen from the large Illustrated Catalogue of 1900 with a view to giving as full a representation of the modern British Schools as the limits of space permit; and to these have been added some pictures placed in the galleries since the publication of that Catalogue, and a selection from the water-colours (see page 115) and the sculpture (see page 125).

The pictures consist of the Vernon Collection, given by Mr. Robert Vernon in 1847; the Tate Collection, presented by Sir Henry Tate, Bart., in 1894, which, together with the gallery itself, formed his noble gift to the nation; the Chantrey Collection of pictures and sculpture, purchased under the provisions of the bequest of a sum of money by Sir Francis Chantrey, R.A., the interest of which may be applied under certain conditions to the purchase of pictures by the Council of the Royal Academy; a collection of paintings by Mr. G. F. Watts, R.A., given by himself at the opening of the Tate Gallery in 1897, and hung together in one of the galleries; and other works which have from time to time been bequeathed or presented to or purchased by the nation.

EDWARD J. POYNTER.



CATALOGUE

OF THE

NATIONAL GALLERY

BRITISH ART



No. 1523.—A Silent Greeting. Sir L. Alma-Tadema, O.M., R.A.

(By permission of Mr. Stephen T. Gooden, the owner of the Copyright.)

ADAMS, Harry W. No. 1838.—Winter's Sleep (*Chantrey Purchase*).

ALLEN, J. W., 1803—1852. No. 1904.—Landscape.

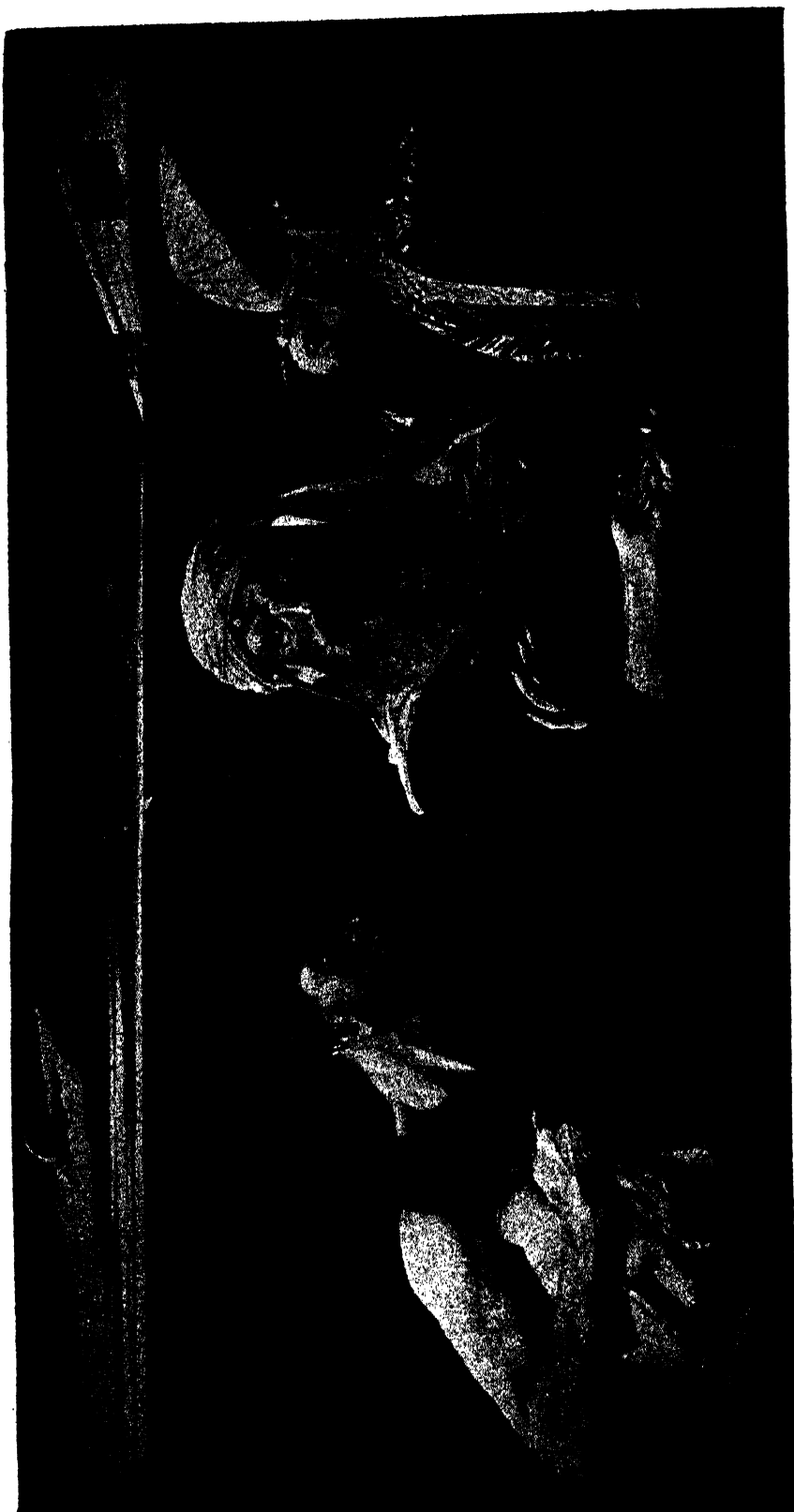
ALMA-TADEMA, Sir Lawrence, O.M., R.A., 1836-1912. No. 1523.—A Silent Greeting (*Tate Gift*). No. 2675.—A Favourite Custom (*Chantrey Purchase*).

ARMITAGE, Edward, R.A., 1817—1896. No. 759.—The Remorse of Judas.

AUMONIER, James, 1832—1911. No. 1619.—Sheep-washing in Sussex (*Chantrey Purchase*).

No. 1962.—The Black Mountains (*Chantrey Purchase*).

BELL, John Zephaniah, 1794—1883. No. 1392.—Cardinal Bourchier urges the Widow of Edward IV. to let her Son out of Sanctuary.



No. 788—The Remorse of Judas.



No. 1619.—Sheep-washing in Sussex.

James Aumonier.

No. 1956.—*Fantaisie en Folie*.

Robert Brough.

- BLAKE, William, 1757—1827.** No. 1110.—The Spiritual Form of Pitt guidin.
No. 1164.—The Procession from Calvary. [Behemoth]
- BONINGTON, Richard Parkes, 1801—1828.**
No. 374.—The Column of St. Mark, Venice.
- BOUGH, Samuel, 1822—1878.** No. 1936.—Holmwood, Dorking. [(Tate Gift)]
- BOUGHTON, George Henry, R.A., 1834—1905.** No. 1539.—Weeding the Pavemen
- BRAMLEY, Frank, R.A.** No. 1627.—A Hopeless Dawn (*Chantrey Purchase*).
- BRETT, John, A.R.A., 1830—1902.** No. 1617.—Britannia's Realm (*Chantrey Purchase*)
No. 1902.—From the Dorsetshire Cliffs.
- BRIDELL, Frederick Lee, 1831—1863.** No. 1205.—The Woods of Sweet Chestnu
above Varenna, Lake Como.
- BROUGH, Robert, 1872—1905.** No. 1956.—*Fantaisie en Folie*.
- BROWN, Arnesby, A.R.A.** No. 1898.—Morning (*Chantrey Purchase*).
No. 2738.—Silver Morning.
- BROWN, Ford Madox, 1821—1893.** No. 1394.—Christ Washing St. Peter's Feet
No. 2063.—Chaucer at the Court of Edward III.
- BUNDY, Edgar.** No. 1960.—The Morning of Sedgemoor (*Chantrey Purchase*).
- BURNE-JONES, Sir Edward Coley, Bart., 1833—1898.** No. 1771.—King Cophetu
and the Beggar Maid.



No. 1539.—Weeding the Pavement.

G. H. Boughton, R.A.





9. 1771.—King Cophetua and the Beggar Maid. Sir E. Burne-Jones, Bart.

- BUTLER, Lady (Elizabeth Southerden Thompson).** No. 1553.—The Remnant of an Army (*Tate Gift*).
- BUTLER, Samuel,** 1835—1902. No. 2761.—Mr. Heatherley's Holiday: An incident in Studio Life.
- CALDERON, Philip Hermogenes, R.A.,** 1833—1898. No. 1573.—Renunciation See "The Saint's Tragedy," by Charles Kingsley (*Chantrey Purchase*)
- CALTHROP, Claude,** 1845—1893. No. 1921.—Meeting of Scottish Jacobites.
- CARTER, Hugh,** 1867—1903. No. 1955.—The Last Ray.
- CARTER, Samuel John,** 1835—1892. No. 1559.—Morning with the Wild Re Deer; or, The Royal Couch (*Tate Gift*).
- CHAMBERS, George,** 1803—1840. No. 1966.—Dutch East Indiamen Weighing their Anchors.
- CHANTREY, Sir Francis Legatt, R.A.,** 1781—1841. No. 1591.—Portrait of the Artist (*Chantrey Purchase*).



No. 1394.—Christ Washing Peter's Feet.

Ford Madox B.



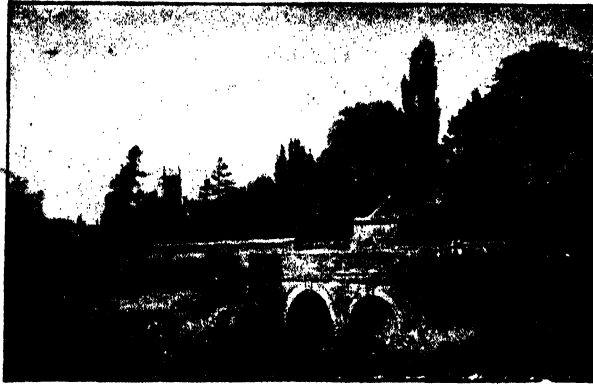
No. 2063.—Chaucer at the Court of Edward III.

Ford Madox Brown.



No. 1599.—The Pool of London.

G. Vicat Cole R.A.



No. 1244.—The Bridge at Gillingham.

J. Constable, R.A.

CONSTABLE, John, R.A. (*contd.*).

No. 1245.—Church Porch, Bergholt, Suffolk.

No. 1276.—Harwich: Sea and Lighthouse.

OKE, Edward W., R.A., 1811—1880.

No. 447.—Dutch Boats in a Calm.

No. 448.—The Boat House.

No. 1780.—Canal of the Giudecca, Venice.

No. 1802.—A Mill near Oxford.

No. 1968.—Boat, near Venice.



No. 1276.—Harwich: Sea and Lighthouse.

J. Constable, R.A.



No. 1504. — Near Hingham, Norfolk.

John Grome.



No. 437.—The Fisherman's Home, Sunrise.

F. Danby, A.R.A.

ESWICK, Thomas, R.A., 1811—1869.

No. 429.—The Pathway to the Village Church.

No. 1785.—Landscape and River.

OME, John, 1769—1821. No. 1504.—Near Hingham, Norfolk (*Tate Gift*).

DBY, Francis, A.R.A., 1793—1861. No. 437.—The Fisherman's Home, Sunrise.



No. 1528.—Mother and Son.

H. W. B. Davis, R.A.



No. 1587.— Harmony.

Frank Dicksee, R.A.

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o. 1679.—The Lament for Icarus.

Herbert J. Draper.

AVIS, Henry William Banks, R.A.

No. 1528.—Mother and Son (*Tate Gift*).

No. 1608.—Returning to the Fold (*Chantrey Purchase*).

No. 1774.—Approaching Night (*Chantrey Purchase*).

DAVIS, Henry William Banks, R.A. (*contd.*).

No. 1782.—After Sunset.

DEVERELL, Walter Howell, 1827–1854. No. 2854. Lady Feeding a Bird.

DICKSEE, Frank, R.A.

No. 1587.—Harmony (*Chantrey Purchase*).

No. 1839.—The Two Crowns (*Chantrey Purchase*).

DOUGLAS, Edwin. No. 1558.—Mother and Daughter (*Tate Gift*).

DOUGLAS, Sir William Fettes, P.R.S.A., 1822–1891. No. 617.—Bibliomania.

DRAPER, Herbert James. No. 1679.—The Lament for Icarus (*Chantrey Purchase*).

DYCE, William, R.A., 1806–1864.

No. 1407.—Pegwell Bay, 1858.

No. 1426.—St. John Leading the Blessed Virgin Mary from the Tomb.

EASTLAKE, Sir Charles L., P.R.A., 1793–1865.

No. 397.—Christ Lamenting over Jerusalem.

No. 398.—Haidee, a Greek Girl.

No. 399.—Escape of the Carrara Family from the Pursuit of the Duke of Milan, 1389.

No. 898.—Lord Byron's Dream.

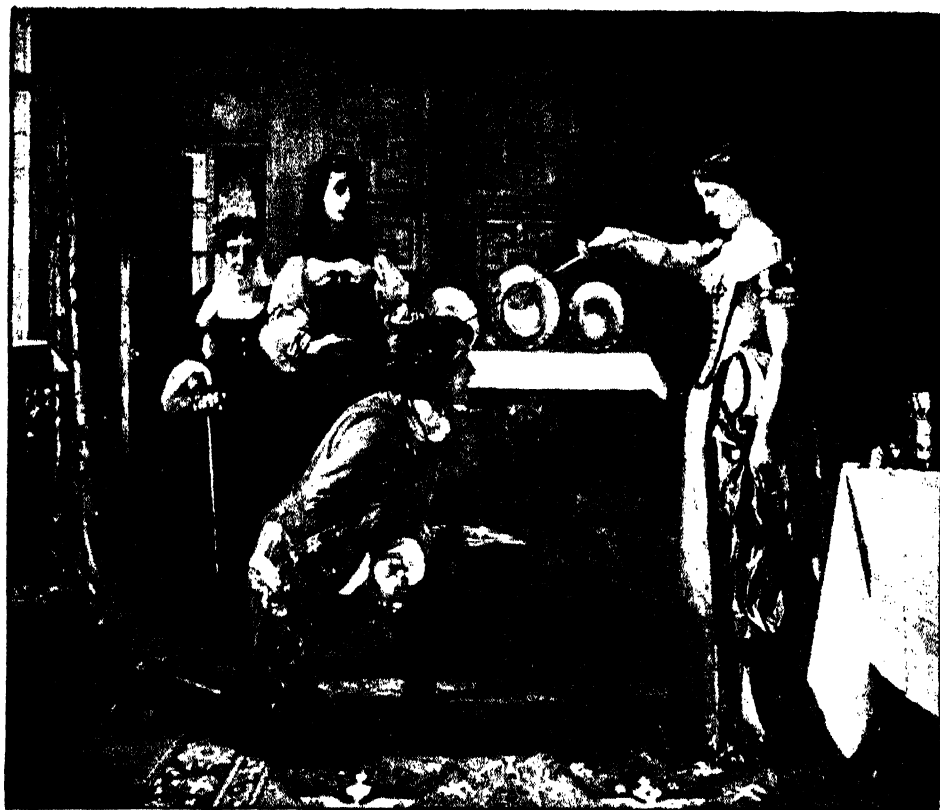
No. 1395.—Portrait of Mrs. Charles H. Bellenden Ker.

No. 1398.—Ippolita Torelli.



No. 444. Scene from "Le Diable Boiteux."

A. L. Egg, R.A.



No. 1385.—Beatrix Knighting Esmond.

A. L. Egg, R.A.



No. 359.—The Lute Player.

W. Etty, R.A.



No. 356. "Youth on the Prow and Pleasure at the Helm." W. Etty, R.A.



No. 1525.—The Silken Gown.

T. Faed, R.A.

EDWARDS, Edwin, 1823—1879. No. 1690.—The Thames, from a Wharf near Waterloo Bridge.

EGG, Augustus L., R.A., 1816—1863.

No. 444.—Scene from "Le Diable Boiteux."

No. 1385.—Beatrix Knighting Esmond.

EMANUEL, Frank L. No. 2894. A Kensington Interior (*Chautrey Purchase*).



No. 1648.—In a Fog.

David Farquharson, A.R.A.



No. 1626.—The Joyless Winter Day.

Joseph Farquharson, A.R.A.



No. 1522.—The Doctor.

Sir Luke Fildes, R.A.

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ETTY, William, R.A., 1787—1849.

No. 356.—“Youth on the Prow and Pleasure at the Helm.”

No. 359.—The Lute Player.



No. 2072.—Birnam Wood.

David Farquharson, A.R.

TY, William, R.A. (*contd.*).

No. 614.—The Bather, "at the doubtful breeze alarmed."

No. 1795.—Pandora Crowned by the Seasons.

ED, Thomas, R.A., 1826—1900.

No. 1525.—The Silken Gown (*Tate Gift*).

No. 1526.—Faults on Both Sides (*Tate Gift*).

No. 1527.—The Highland Mother (*Tate Gift*).

QUHARSON, David, A.R.A., 1839—1907. No. 1648.—In a Fog (*Chantrey Purchase*).

No. 2072.—Birnam Wood (*Chantrey Purchase*).

QUHARSON, Joseph, A.R.A. No. 1626.—The Joyless Winter Day (*Chantrey Purchase*).



1678.—In Realms of Fancy.

S. Melton Fisher.



No. 1544. The Health of the Bride

Stanhope A. Forbes, R.A.

The Health of the Bride

DES, Sir Luke, R.A. No. 1522.—The Doctor (*Tate Gift*).

IER, S. Melton. No. 1678.—In Realms of Fancy (*Chantrey Purchase*).

BES, Stanhope Alexander, R.A. No. 1544.—The Health of the Bride (*Tate Gift*).

SER, Alexander, 1786—1865. No. 1789.—Figures Outside an Inn.

EDENSON, Arthur. No. 2138.—Ruonswick Bay (*Chantrey Purchase*).

TH, William Powell, R.A., 1819—1909. No. 615.—The Derby Day.

No. 1781.—Uncle Toby and the Widow Wadman.

SE, Charles Wellington, A.R.A., 1868—1904. No. 1963.—The Return from the Ride (*Chantrey Purchase*). No. 2059.—Diana of the Uplands.



—The Derby Day.

(A Portion of the Picture)

W. P. Frith, R. A.



No. 378.—The Newspaper. T. S. Good.



No. 917.—No News. T. S. Good.



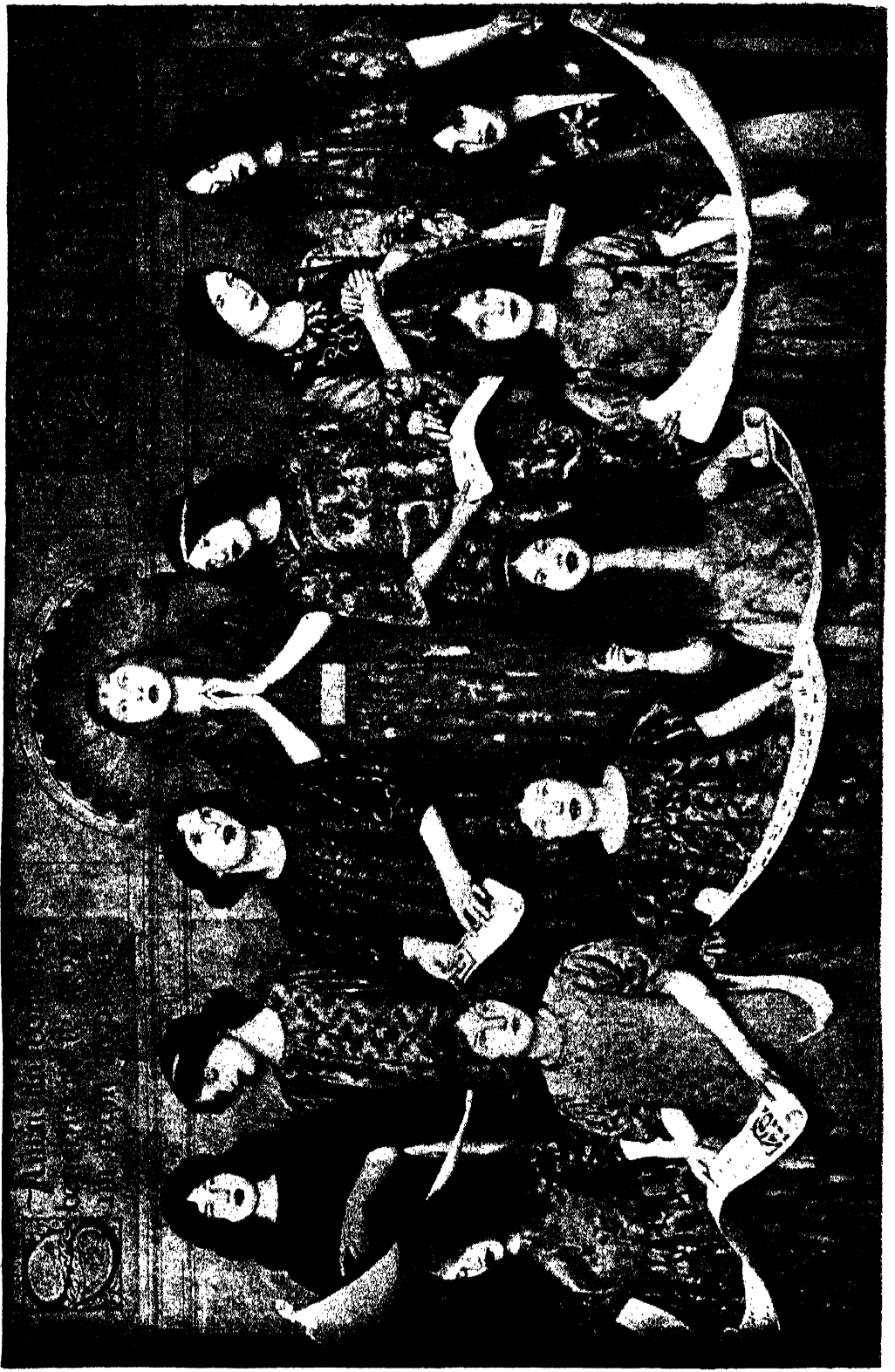
No. 1963.—The Return from the Ride.

C. W. Furse, A.R.A.



No. 1550. --Shipwreck : Sinbad the Sailor Storing his Raft.

Albert Goodwin.





No. 1588.—Cromwell at Dunbar.

A. C. GOW, R.A.

FUSELI, Henry, R.A., 1741—1825. No. 1228. *Titania and Bottom*.

GOOD, Thomas S., 1789—1872.

No. 378.—*The Newspaper*.

No. 917.—*No News*.

No. 918.—*Fisherman with a Gun*.

No. 919.—*Study of a Boy*.

GOODALL, Frederick, R.A., 1822—1904.

No. 450.—*A Village Holiday of the Olden Time*.

No. 451.—*The Tired Soldier, resting at a Roadside Well*.

No. 1562.—*The Ploughman and the Shepherdess: Time of Evening Prayer*.

GOODWIN, Albert.

No. 1550.—*Shipwreck: Sinbad the Sailor Storing his Raft (Tate Gift)*.

No. 1900.—*Ali Baba and the Forty Thieves (Chantrey Purchase)*.

GOTCH, Thomas Cooper. No. 1590.—*"Alleluia" (Chantrey Purchase)*.

GOW, Andrew Carrick, R.A.

No. 1529.—*A Musical Story by Chopin (Tate Gift)*.



No. 1529.—*A Musical Story by Chopin*.

A. C. Gow



No. 1524.---A Rainy Day.

Peter Graham, R.A.



No. 1548.—Pangbourne.

Keeley Halswelle



No. 1603.—Sunset at Sea; from Harlyn Bay.

Edwin Hayes.



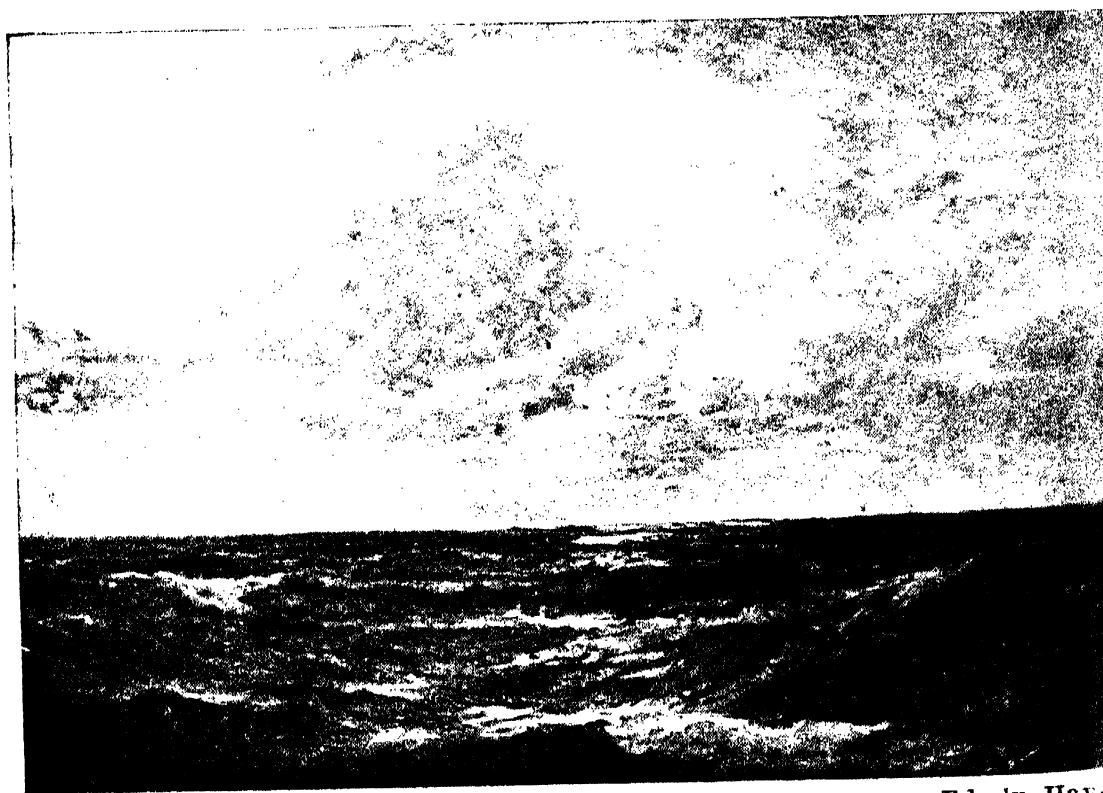
No. 1650. —Pilchards.

C. Napier Hemy, R.A.



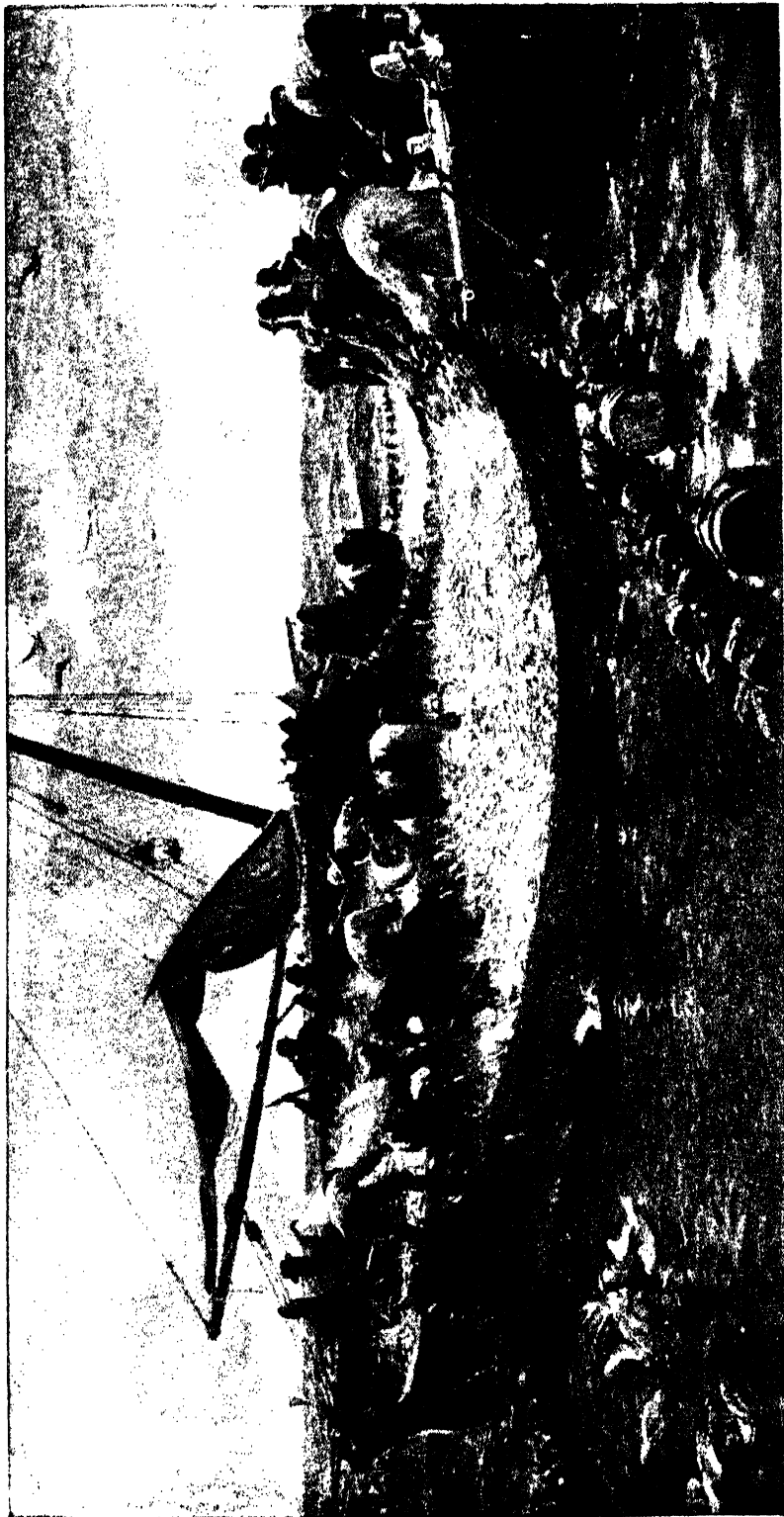
No. 1548.—Pangbourne.

Keeley Halswelle



No. 1603.—Sunset at Sea: from Harlyn Bay.

Edwin Hayes



No. 1650.--Pilchards.

C. Napier Hemy, R.A.



W, Andrew Carrick, R.A. (*contd.*).

No. 1530.—A Lost Cause: Flight of King James II. after the Battle of the Boyne (*Tate Gift*).

No. 1588.—Cromwell at Dunbar (*Chantrey Purchase*).

AHAM, Peter, R.A. No. 1524.—A Rainy Day (*Tate Gift*).

CKER, Arthur, R.A. No. 1576.—The Annunciation (*Chantrey Purchase*).

LSWELLE, Keeley, 1832—1891. No. 1548.—Pangbourne (*Tate Gift*).

ART, Solomon A., R.A., 1806—1881. No. 424.—Interior of a Jewish Synagogue at the Time of the Reading of the Law.

YDON, B. R., 1786—1846. No. 632. "Punch" or May Day.

YES, Edwin, 1819—1904. No. 1603.—Sunset at Sea: from Harlyn Bay, Cornwall (*Chantrey Purchase*).

YNES-WILLIAMS, John, 1836—1908. No. 1554.—Ars Longa, Vita Brevis (*Tate Gift*).

EMY, C. Napier, R.A.

No. 1650.—Pilchards (*Chantrey Purchase*).

No. 1946.—London River (*Chantrey Purchase*).

ERKOMER, Sir Hubert von, C.V.O., R.A.

No. 1575.—Found (*Chantrey Purchase*).

No. 1602.—The Charterhouse Chapel (*Chantrey Purchase*).

No. 2481.—The Council of the Royal Academy, 1907.

ERRING, John Frederick, 1795—1865. No. 452.—The Frugal Meal.

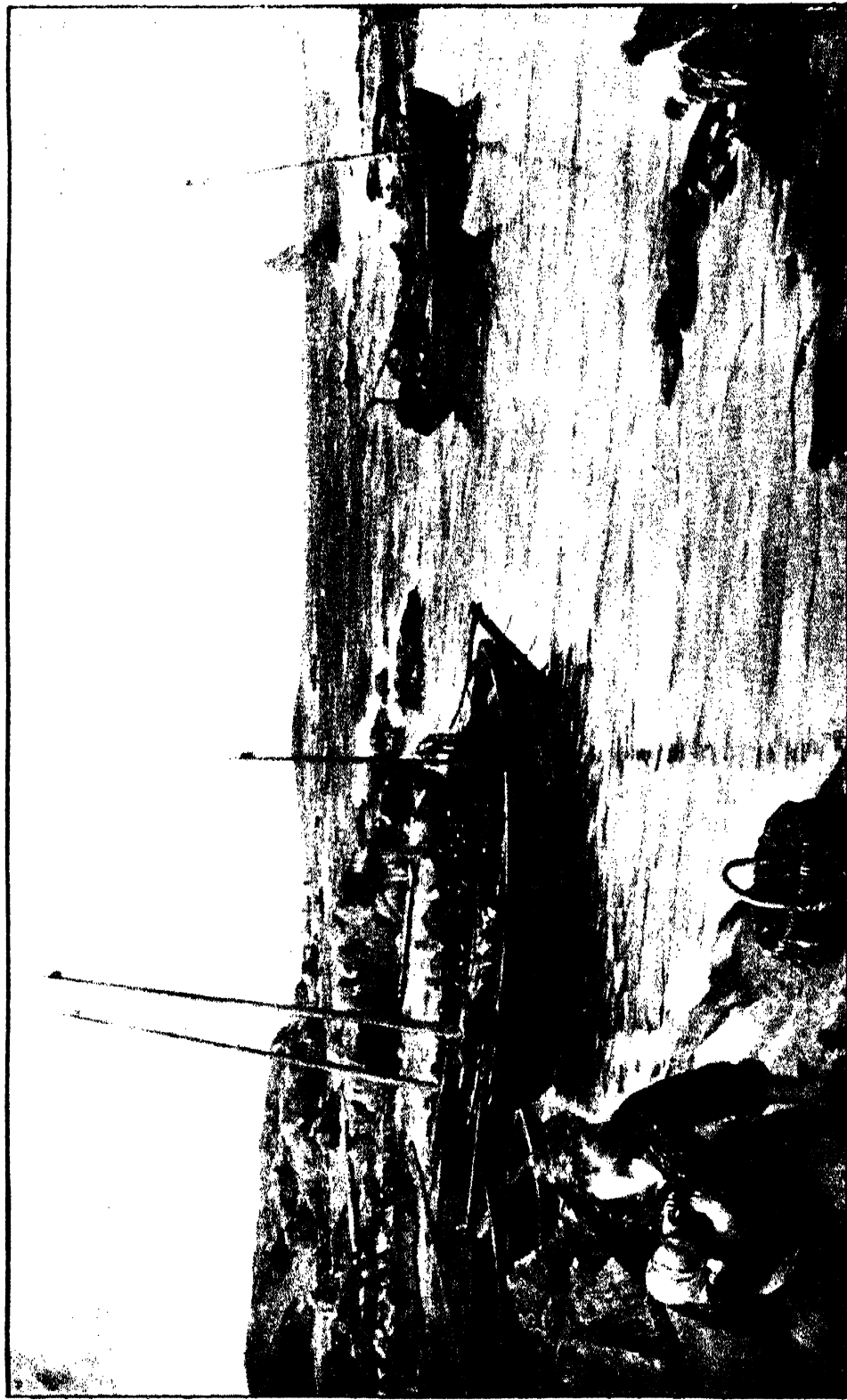
LTON, William, R.A., 1786—1839.

No. 1499.—Nature Blowing Bubbles for her Children.



No. 452.—The Frugal Meal.

J. F. Herring.



No. 1512.—Home with the Tide.

J. C. Hook, R.A.



No. 1514.—The Seaweed Raker.

J. C. Hook, R.A.



No. 446.—The Pride of the Village.

J. C. Horsley, R.A.

HILTON, William, R.A. (*contd.*)

No. 1629.—Christ Crowned
Thorns (*Chantrey Purch*)

No. 1791.—Diana at the B

HOLL, Frank, R.A., 1845—1888.

No. 1535.—Hush! (*Tate Gi*)

No. 1536.—Hushed! (*Tate G*)

HOLLAND, James, 1800—1870.

No. 1253.—View of Hyde
Corner, Looking East.

No. 1809.—The Grand Ca
Venice.

HOOK, James Clark, R.A., 18
1907.

No. 1512.—Home with the
(*Tate Gift*).

No. 1513.—Young Dreams (*Gift*).

No. 1514.—The Seaweed R
(*Tate Gift*).

No. 1598.—The Stream (*Char
Purchase*).



No. 1581.—The Dog in the Manger.

Walter Hunt.



No. 1579.---Their Only Harvest.

Colin Hunter, A.R.A.



No. 2262.—“Old December's Bareness Everywhere.”

J. Buxton Knight.





No. 1649. — Coit Hunting in the New Forest

Lucy E. Kemp-Weich.





No. 1649.— Coit Hunting in the New Forest

Lucy E. Kemp-Welch.

HOOK, James Clark, R.A. (contd.).

No. 2252.—Wreckage from the Fruiter.

HOPNER, John, R.A., 1759—1810. No. 1505.—Portrait of a Lady (Tate Gift)

HORSLEY, John Callcott, R.A., 1817—1903. No. 446.—The Pride of the Village.

HUGHES, Arthur. No. 2476. —April Love.

HUGHES-STANTON, H. E. P. No. 2261. A Pasturage among the Dunes, Pas de Calais (Chantrey Purchase).

HUNT, Walter. No. 1581.—The Dog in the Manger (Chantrey Purchase).

HUNT, W. Holman, O.M. No. 2120. The Ship.

HUNTER, Colin, A.R.A., 1841—1901. No. 1579.—Their Only Harvest (Chantrey Purchase).

HUNTER, J. Young. No. 1698.—My Lady's Garden (Chantrey Purchase).

HURLSTONE, Frederick Yates, 1800—1869. No. 1967.—A Scene from "Gil Blas."

INCHBOLD, John William, 1830—1888. No. 1477.—The Moorland. (Dewar Stone, Dartmoor.)

JACK, Richard. No. 2895. —A Rehearsal with Nikisch (Chantrey Purchase).

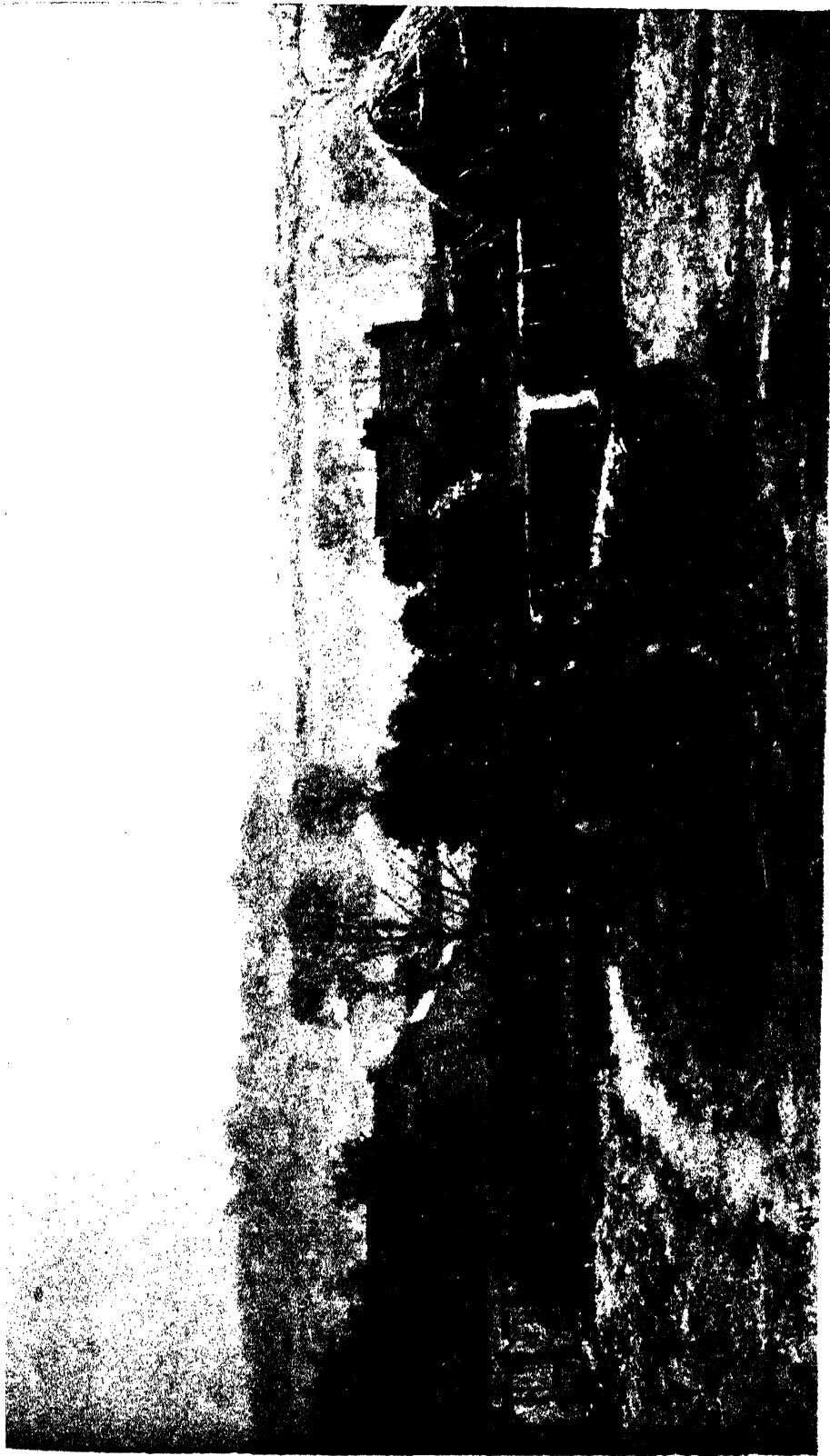
JOHNSON, Charles Edward, 1832—1913. No. 1606.—The Swineherd: Gurth, Son of Beowulph (Chantrey Purchase).



No. 1673.—Milking Time.

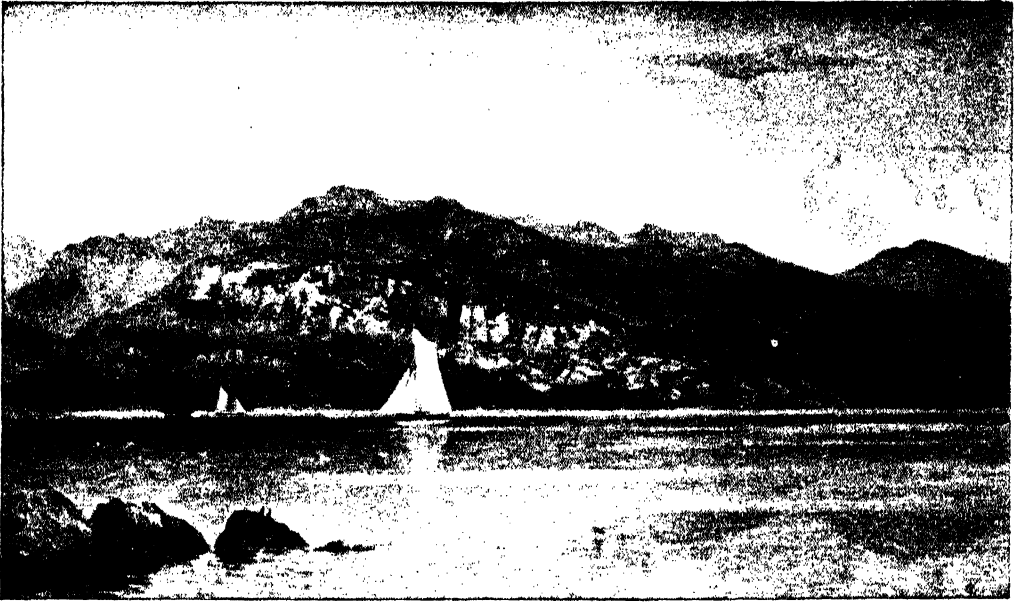
Yeend Kmf

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No. 2252.—"Old December's Bareness Everywhere."

J. Buxton Knight.



No. 1655. — The Kyles of Bute.

C. P. Knight.

KEMP-WELCH, Lucy Elizabeth. No. 1649.—Colt Hunting in the New Forest
(*Chantry Purchase*).



No. 1428.—A View at Southampton.

R. H. Lancaster.

NINGTON, Thomas Benjamin. No. 1560
— Orphans (*Tate Gift*).

R, Charles, 1858—1907.
No. 2215. — Portrait
of the Artist.

3, Yeend. No. 1673.—
Milking Time (*Chantry Purchase*).

3HT, Charles Parsons,
1829—1897. No. 1655.
—The Kyles of Bute.

3HT, John Prescott, R.A.,
1803—1881. No. 1498.
—Sacking a Church
in the Time of John
Knox.



No. 443.— Fruit-piece.

G. Lance.

3HT, John W. Buxton, 1812—1908. No. 2262. — "Old December's Barenness
Everywhere" (*Chantry Purchase*).

3HT, Joseph, 1837—1909. No. 1622. — A Tidal River (*Chantry Purchase*).

CASTER, Rev. R. H., exhibited 1773—1853. No. 1428. — A View at Southampton.

CE, George, 1802—1864.

No. 441. — A Basket of Fruit, Pineapple and Bird's Nest.

No. 442. — Red Cap. No. 443. — Fruit-piece. No. 1184. — Fruit-piece.

DSEER, Sir Edwin
Henry, R.A., 1802—1873.

No. 410. — Low Life —
High Life.

No. 411. — Highland
Music.

No. 412. The Hunted Stag.

No. 413. — Peace.

No. 414. — War.

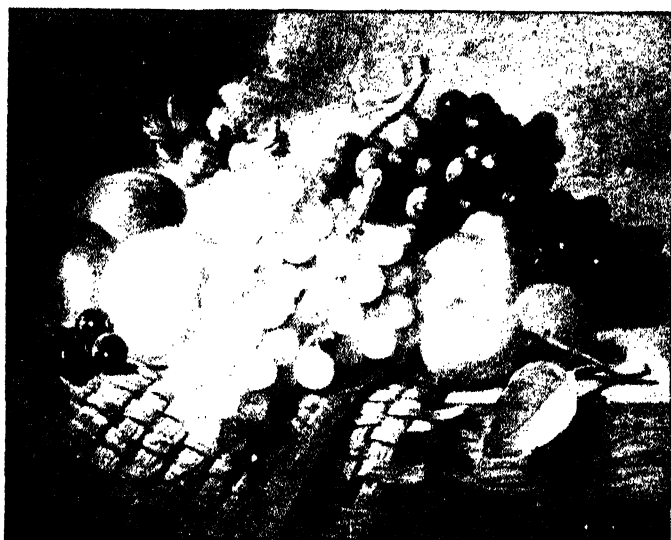
No. 603. — Shoeing the
Bay Mare.

No. 607. Highland Dogs.

No. 608. — Alexander and
Diogenes.

No. 609. — "The Maid
and the Magpie."

No. 1226. — A Distinguished Member of
the Humane Society.



No. 1184. — Fruit-piece.

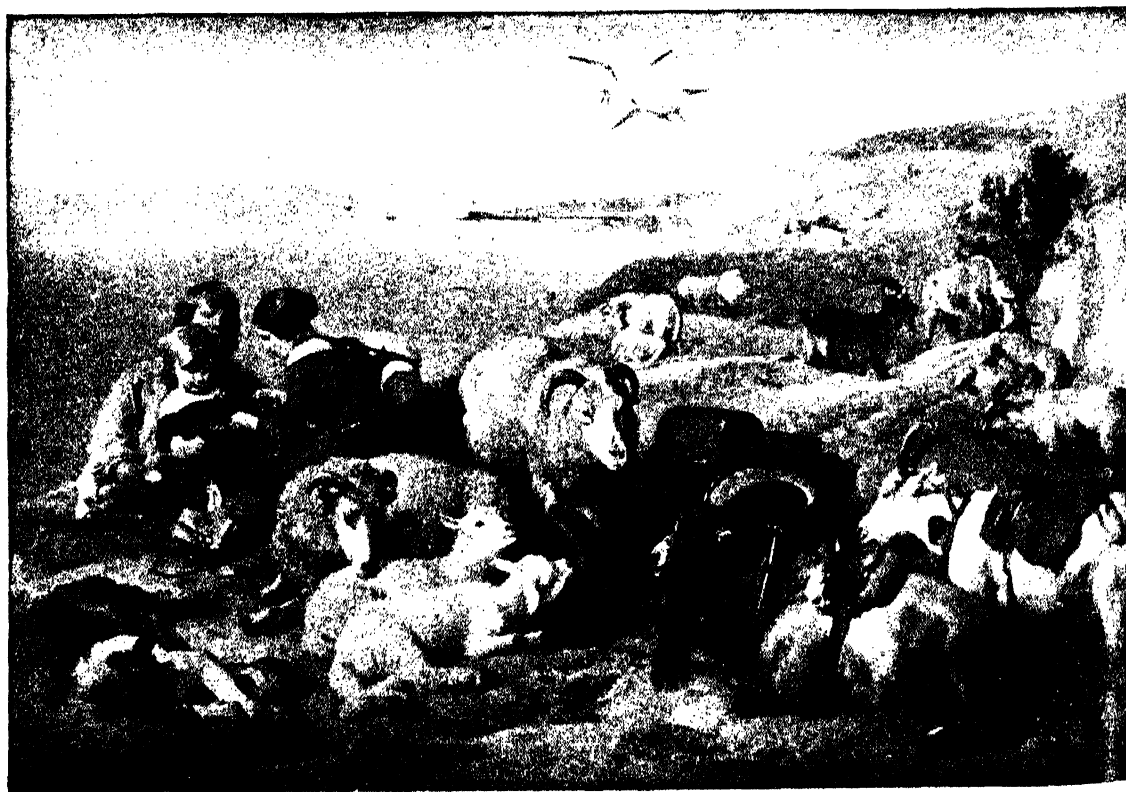
G. Lance.



No. 410.—Low Life—High Life.



Sir E. Landseer, R.A.



No. 413.—Peace.

Sir E. Landseer, R.A.



26. —A Distinguished Member of the Humane Society. Sir E. Landseer, R.A.



14. —War.

Sir E. Landseer, R.A.

LANDSEER, Sir Edwin Henry, R.A. (*contd.*).

No. 1532.—A Scene at Abbotsford (*Tate Gift*).

No. 1533.—Uncle Tom and his Wife for Sale (*Tate Gift*).

No. 1787.—A Donkey and Foal. See also under Lee, p. 62.

LANDSEER, Sir Edwin Henry, R.A., and MILLAIS, Sir John Everett, P.R.A.

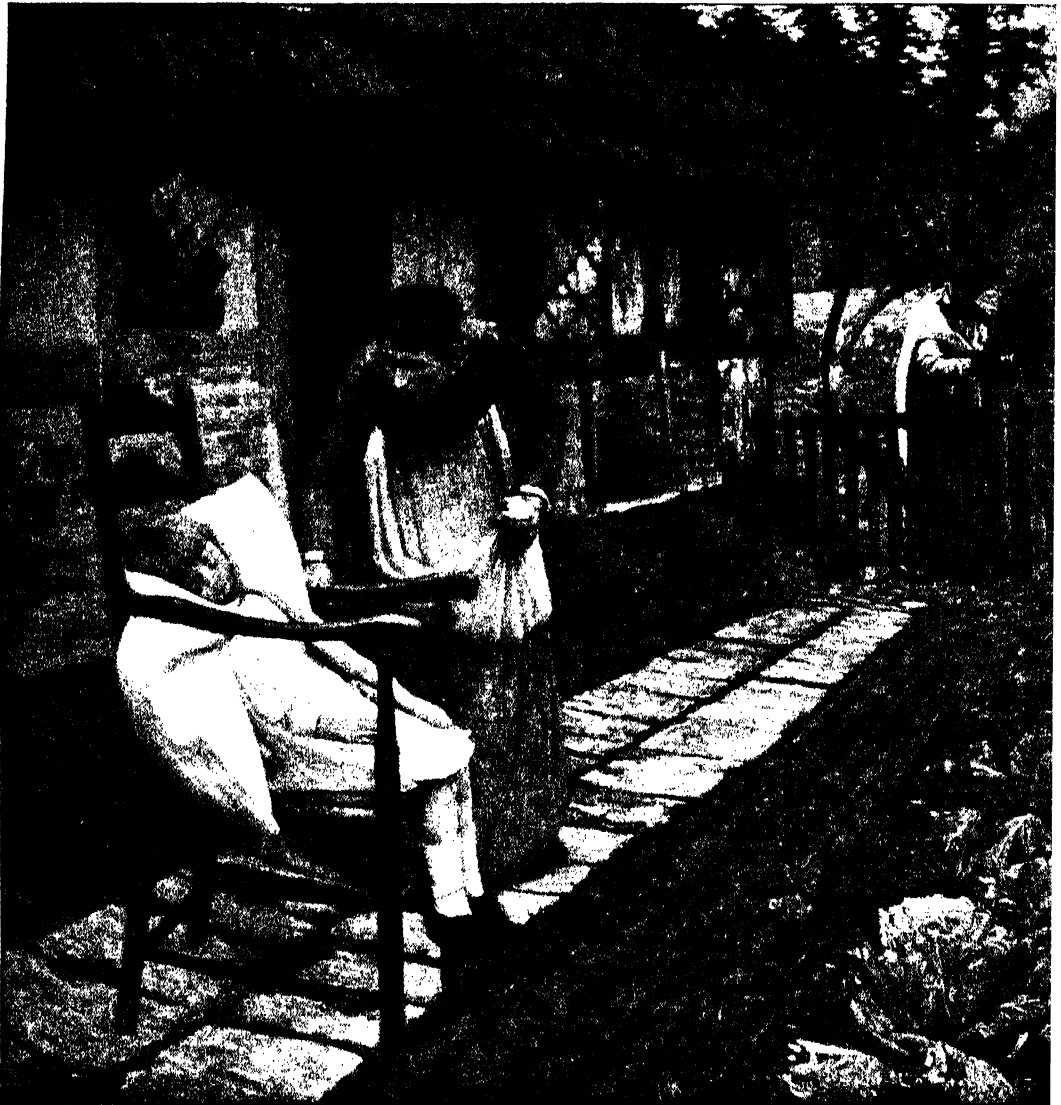
No. 1503.—Equestrian Portrait.

LANE, Theodore, 1800—1828. **No. 440.** The Gouty Angler.

LA THANGUE, Henry Herbert, R.A. **No. 1605.**—The Man with the Scy
(*Chantrey Purchase*).

LAWSON, Cecil G., 1851—1882. **No. 1142.**—The August Moon.

LEADER, Benjamin Williams, R.A. **No. 1540.**—The Valley of the Llugwy (*Tate Gift*).



No. 1605. — The Man with the Scythe.

H. H. La Thangue, R.A.



No. 1142 -- The August Moon.

Cecil G. Lawson.



No. 1574.—The Bath of Psyche. Lord Leighton, P.R.A.



No. 402.—Sancho Panza in the Apartment of the Duchess.

C. R. Leslie, R.A.

- LEE, Frederick R., R.A., 1799—1879, and T. S. Cooper, R.A. No.**
River Scene.
- LEE, Frederick R., R.A., and LANDSEER, Sir Edwin, R.A. No. 1788.—**
scape with Figures.
- LEGROS, Alphonse., 1837—1911. No. 1501.—Femmes en Prière.**
No. 2117.—Portrait of Mr. John Gray.
No. 2898. Le Repas des Pauvres.
No. 2918. The Retreat from Moscow.
- LEIGHTON, Lord, P.R.A., 1830—1896.**
No. 1511.—“And the sea gave up the dead which were in it.” Re
(*Tate Gift*).
No. 1574.—The Bath of Psyche (*Chantrey Purchase*).
No. 1806.—Romeo and Juliet: Act IV., Scene 5.
- LESLIE, Charles R., R.A., 1794—1859.**
No. 402.—Sancho Panza in the Apartment of the Duchess.



No. 403.—Uncle Toby and Widow Wadman. C. R. Leslie, R.A.

LIE. Charles R., R.A. (*contd.*).

No. 403.—Uncle Toby and Widow Wadman in the Sentry Box.

No. 1182.—A Scene from Milton's "Comus."

No. 1790.—Lady Jane Grey Refusing the Crown.

No. 1792.—The Duke and the Duchess Reading Don Quixote.

No. 1793.—Christ Rebuking His Disciples by Calling the Little Child.

No. 1794.—Falstaff Personating the King.

A Study for the Head of Prince Hal.

A Study for the Head of Falstaff.

No. 1796.—Sancho Panza and the Duchess.

No. 1798.—Anne Page and Slender.

No. 1799.—Charles II. and Lady Margaret Bellenden.



1688.—The Courtyard of the Coptic Patriarch's House in Cairo. J. F. Lewis, R.A.



No. 438.—Wood Cutters.

John Linnell.



No. 1546.—Noonday Rest.

John Linn



No. 1621.—St. Martin's in the Fields. W. Logsdail.

LIE, Charles R., R.A. (*contd.*).

No. 1801.—Viola and Olivia.

No. 1803.—A Portrait of John Everett Millais, A.R.A.

No. 1804.—The Rape of the Lock.

No. 1805.—Twelfth Night, Act i., Scene 3.

LIE, George D., R.A. No. 1940. Kept in School.

No. 2070.—The Deserted Mill (*Chautrey Purchase*).

LIS, John Frederick, R.A., 1805—1876.

No. 1405.—Edfou: Upper Egypt.

No. 1688.—The Courtyard of the Coptic Patriarch's House in Cairo.

VELL, John, 1792—1882.

No. 438.—Wood Cutters.

No. 439.—The Windmill.

No. 1112.—Portrait of Mrs. Ann Hawkins.

No. 1546.—Noonday Rest (*Tate Gift*).

No. 1547.—Contemplation (*Tate Gift*).

No. 2060.—The Last Load.



No. 1502. The Crofter's Team.

Hamilton Maca



No. 1620.—After Culloden : Rebel Hunting.

J. Seymour Lucas

(By permission of Messrs. Frost and Reed, of Bristol.)



No. 1597.—The Cast Shoe.

R. W. Macbeth, R.A.



No. 1500.—The Last Day in the Old Home.

R. B. Martineau.



No. 1502. The Crofter's Team.

Hamilton Maca



No. 1620. —After Culloden: Rebel Hunting.

J. Seymour Lucas

(By permission of Messrs. Frost and Reed, of Bristol.)



No. 1597.—The Cast Shoe.

F. W. Macbeth, R.A.



No 1500.—The Last Day in the Old Home.

R. B. Martineau.



No 428.—Malvolio and the Countess.

D. Maclise, R.A.

TON, William, 1791—1876. No. 1029.—The Temples of Paestum, in Magna Græcia.

SDAIL, William. No. 1621.—St. Martin's in the Fields (*Chantrey Purchase*).

AS, John Seymour, R.A. No. 1620.—After Culloden: Rebel Hunting (*Chantrey Purchase*).

ALLUM, Hamilton, 1841—1896.

No. 1502.—The Crofter's Team.

BETH, Robert Walker, R.A., 1848—1910. No. 1597.—The Cast Shoe (*Chantrey Purchase*).

BALLUM, Andrew. 1821—1902.

No. 1677.—Silvery Moments, Burnham Beeches.

No. 1724.—The Monarch of the Glen.

ACHLAN, Thomas Hope, 1845—1897. No. 1656.—Evening Quiet.

LISE, Daniel, R.A., 1806—1870.

No. 422.—The Play Scene in "Hamlet."

No. 423.—Malvolio and the Countess.

WHIRTER, John, R.A., 1839—1911. No. 1571.—June in the Austrian Tyrol (*Chantrey Purchase*).

TINEAU, Robert Braithwaite, 1826—1869. No. 1500.—The Last Day in the Old Home.



1388.—The Cast Shoe.

G. H. Mason, A.R.A.





No. 1578.—Love Locked Out. Anna Lea Merritt.

JASON, George Heming, A.R.A., 1818—1872.

No. 1388. The Cast Shoe.

No. 1569.—Wind on the Wold (*Tate Gift*).



No. 1506.—Ophelia.

Sir J. E. Millais, P.R.A.



No. 1507.---The Vale of Rest.

Sir J. E. Millais, P.R.A.,



No. 1563.—St. Stephen.

Sir J. E. Millais, P.R.A.

MERRITT, Anna Lea. No. 1578.—Love Locked Out (*Chantrey Purchase*).

MILLAIS, Sir John Everett, Bart., P.R.A., 1829–1896.

No. 1494.—The Yeoman of the Guard.

No. 1503.—Equestrian Portrait (with Sir E. Landseer).

No. 1506.—Ophelia (*Tate Gift*).

No. 1507.—The Vale of Rest (*Tate Gift*).

No. 1508.—The Knight Errant (*Tate Gift*).

No. 1509.—The North-West Passage (*Tate Gift*).

No. 1510.—Mercy—Saint Bartholomew's Day, 1572 (*Tate Gift*).

No. 1563.—St. Stephen (*Tate Gift*).

No. 1564.—A Disciple (*Tate Gift*).

No. 1584.—Speak! Speak! (*Chantrey Purchase*).

No. 1657.—The Order of Release, 1746 (*Tate Gift*).

No. 1691.—The Boyhood of Raleigh (*Presented by Lady Tate*).



1.—The Order of Release.

Sir J. E. Millais, P.R.A.



No. 1604.—Catspaws off the Land.

Henry Moore, R.A.



No. 1611.—Between Two Fires.

F. D. Millet.



No. 1549.—Blossoms. Albert Moore.

MILLAIS, Sir John Everett, Bart., P.R.A. (*contd.*).

No. 1807.—A Maid offering a Basket of Fruit to a Cavalier.

No. 1808.—Charles I. and his Son in the Studio of Van Dyck.

MILLET, Francis Davis, 1816—1912. No. 1611.—Between Two Fires (*Chantry Purchase*).

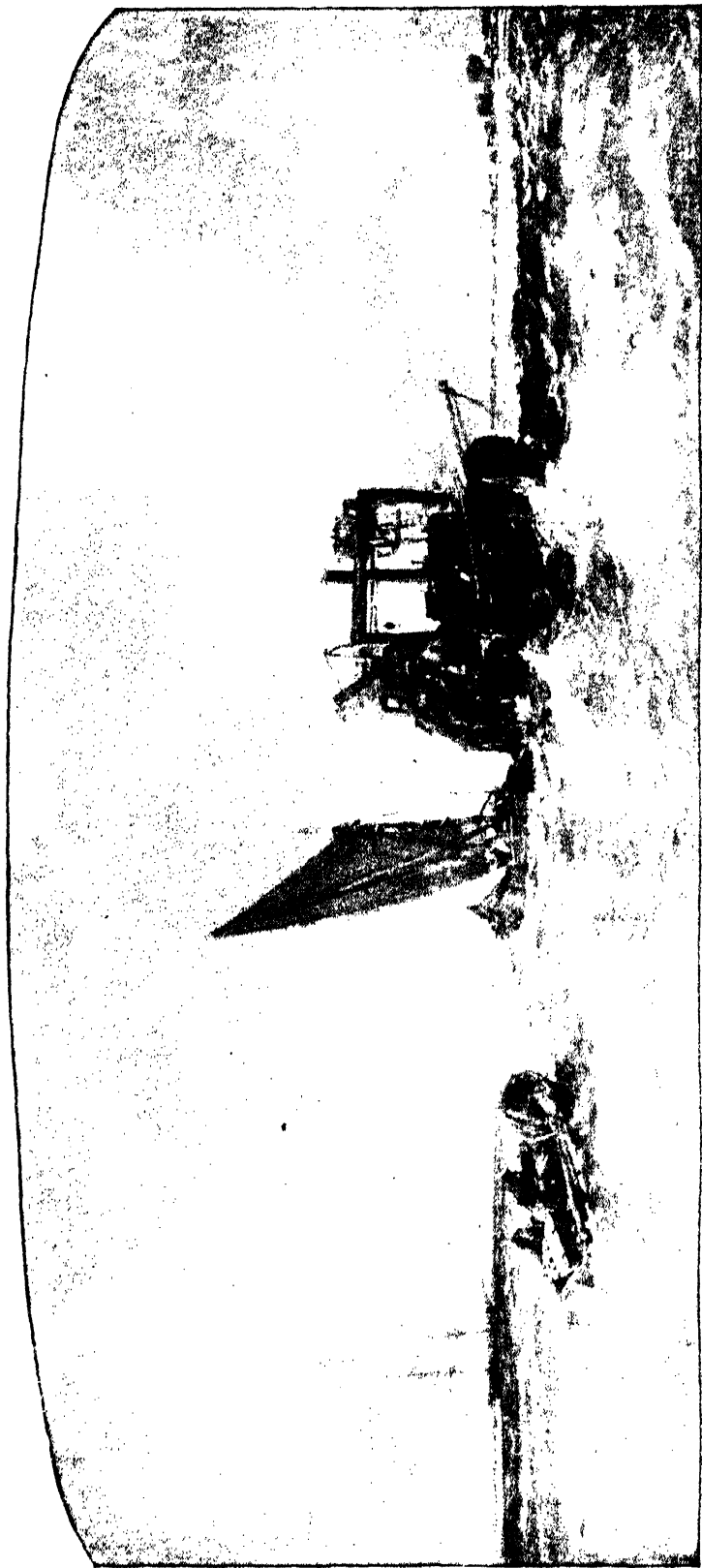
MOORE, Albert, 1841—1893. No. 1549.—Blossoms (*Tate Gift*).

MOORE, Henry, R.A., 1831—1895. No. 1604.—Catspaws off the Land (*Chantry Purchase*).

MÜLLER, William J., 1812—1845.

No. 379.—Eastern Landscape.

No. 1040.—River and Rocks.



No. 1474.—Dredging on the Medway.

W. J. Müller.



No. 393.—The Last In.

W. Mulready, R.A.



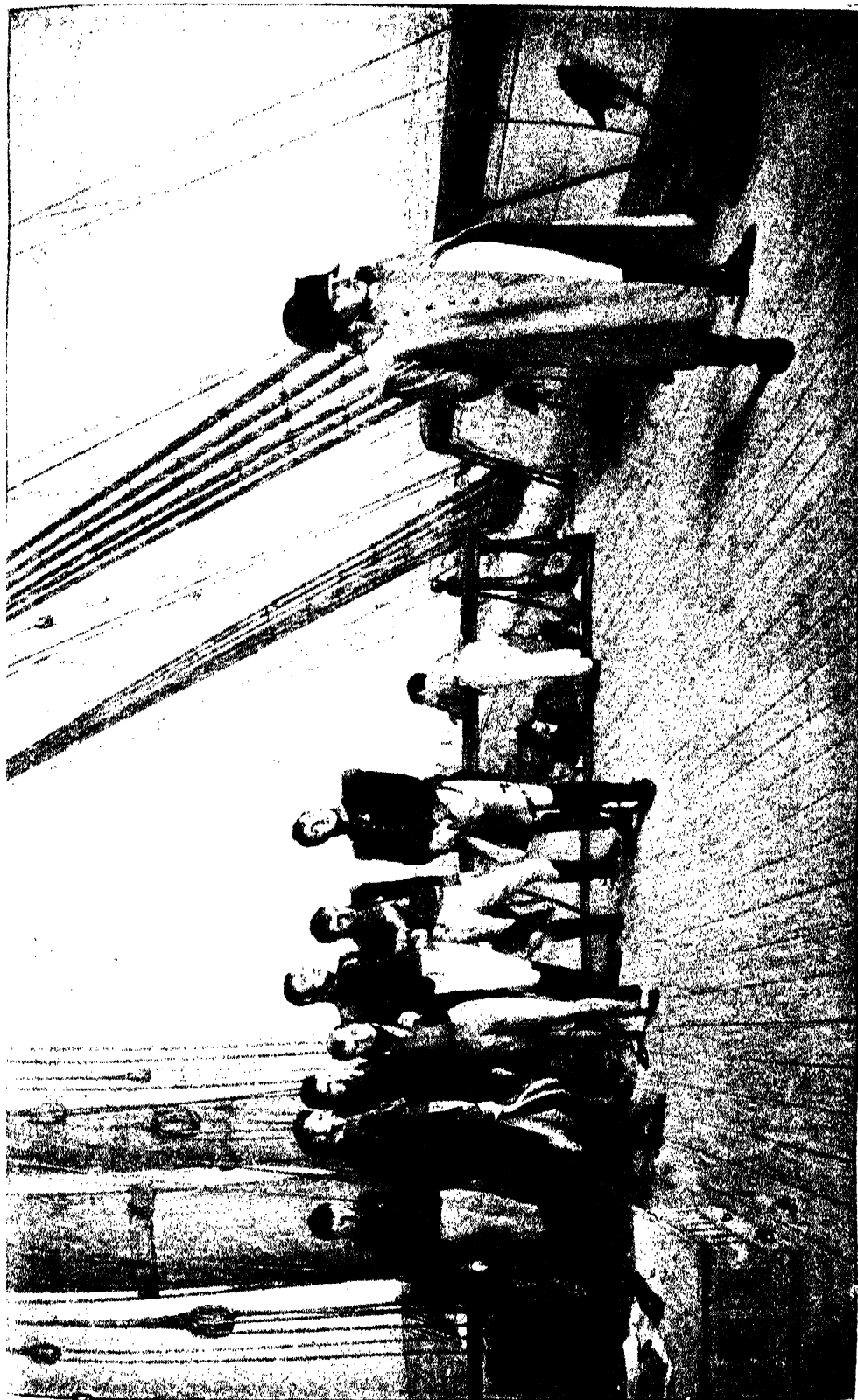
No. 1614.—My Love has Gone a-Sailing.

D. Murray, R.A.



No 1521.—Her Mother's Voice.

Sir W. Q. Orchardson, R.A.



No. 1601. — Napoleon on Board the "Bellerophon."

Sir W. Q. Orchardson, R.A.

MÜLLER, William J. (*contd.*).

No. 1463.—An Eastern Street Scene.

No. 1474.—Dredging on the Medway.

No. 1565.—Carnarvon Castle (*Tate Gift*).

MULREADY, William, R.A., 1786—1863.

No. 393.—The Last In.

No. 394.—Fair Time.

No. 1038.—A Snow Scene.

No. 1181.—A Sea-shore.

No. 1743.—Academy Study.

No. 1744.—Academy Study.

No. 1745.—Academy Study.

No. 1797.—An Interior, with a Woman and her Child.

MURRAY, David, R.A. No. 1614.—My Love has Gone a-Sailing (*Chantrey Purchase*). No. 1926.—In the Country of Constable (*Chantrey Purchase*).

NEWTON, Gilbert Stuart, R.A., 1794—1835.

No. 353.—Yorick and the Grisette.

No. 354.—The Window.



No. 1589.—"When Nature Painted all Things Gay."

Alfred Parsons

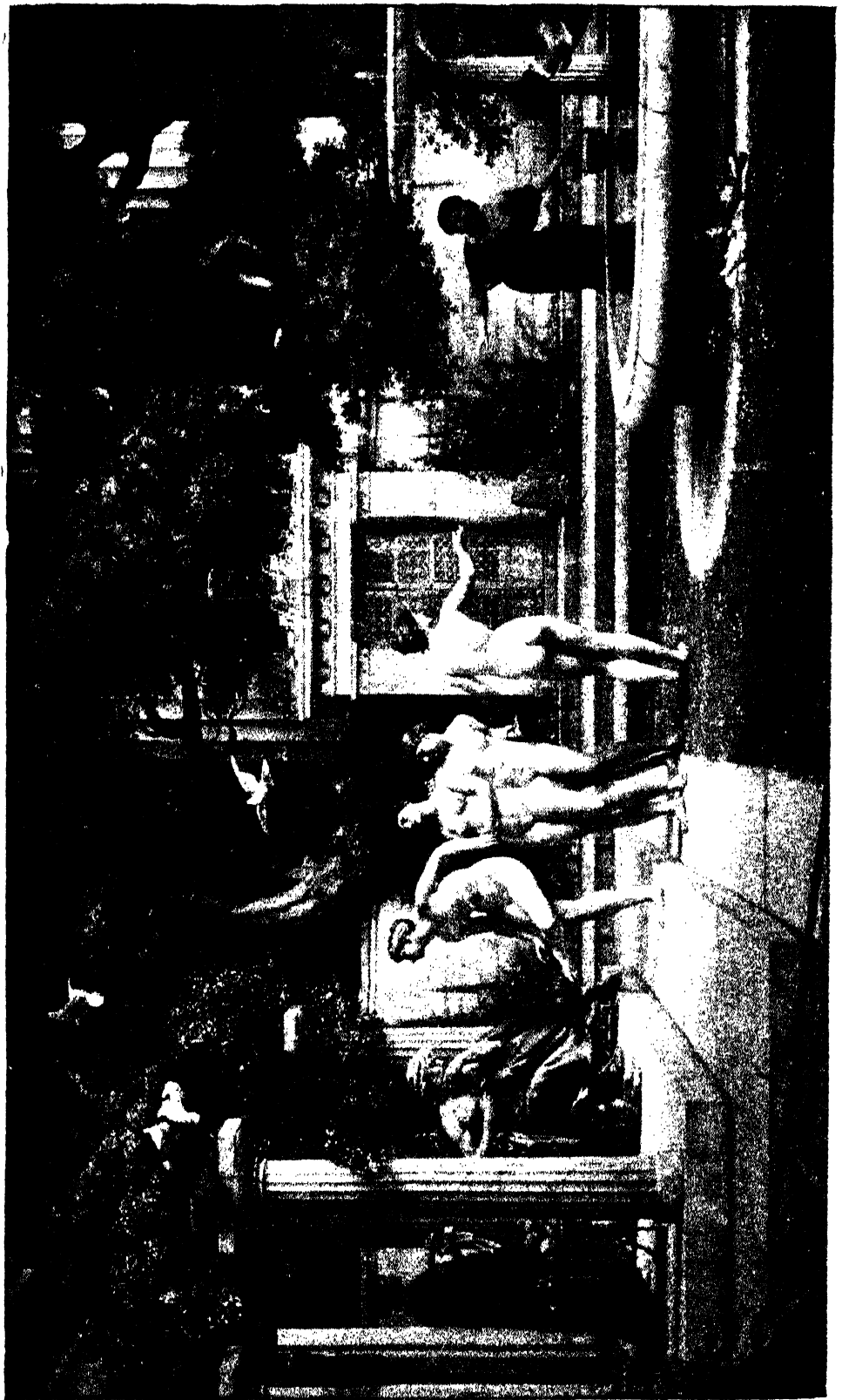


No. 1628.—The Waning of the Year. E. Parton.



N. 1582.—The Vigil.

John Pettie, R.A.



COL, Erskine, A.R.A., 1825—1904.

No. 1537.—Wayside Prayer (*Tate Gift*).

No. 1538.—The Emigrants (*Tate Gift*).

ORTH, John William, A.R.A. No. 1607.—The Winter Sun (*Chantrey Purchase*).

LESSON, Julius. No. 2787.—Moonlit Shore (*Chantrey Purchase*).

RICHARDSON, Sir William Quiller, R.A., 1835—1910.

No. 1519.—Her First Dance (*Tate Gift*).

No. 1520.—The First Cloud (*Tate Gift*).

No. 1521.—Her Mother's Voice (*Tate Gift*).

No. 1601.—Napoleon on Board the *Bellerophon* (*Chantrey Purchase*).

RPEN, William, A.R.A. No. 2940.—The Mirror.

ARSONS, Alfred, R.A. No. 1589.—“When Nature Painted all Things Gay” (*Chantrey Purchase*).

ARTON, Ernest. No. 1628.—The Waning of the Year (*Chantrey Purchase*).

EACOCK, Ralph.

No. 1672.—Ethel (*Chantrey Purchase*).

No. 1772.—The Sisters.

ETTIE, John, R.A., 1839—1893.

No. 1582.—The Vigil (*Chantrey Purchase*).

No. 2434.—Portrait of the Artist.



No. 2108.—The Music Lesson.

Frank H. Potter.



No. 1518.—A Blockade Runner. Briton Riviere, R.A.

(By permission of the Berlin Photographic Co., London, W.)

- PHILLIP, John, R.A., 1817—1867. No. 1534.—The Promenade (Tate No. 1907.—Gossips at a Well. No. 1908.—The Prison Window.**
- PICKERSGILL, Henry W., R.A., 1782—1875. No. 416.—Portrait of Robert Vernon.**
- POOLE, Paul Falconer, R.A., 1807—1879. No. 1091.—The Vision of Ezekiel. No. 2314.—The Vision of Ezekiel (a Study).**
- POTTER, Frank Huddleston, 1845—1887. No. 2108.—The Music Lesson. No. 2214.—Little Dormouse.**
- POYNTER, Sir Edward John, Bart., P.R.A. No. 1586.—A Visit to Æscor (Chantrey Purchase). No. 1948.—Outward Bound.**
- PRINSEP, Valentine Cameron, R.A., 1838—1904. No. 1570.—Ayesha (Chantrey Purchase).**
- PYNE, James Baker, 1800—1870. No. 1545.—Totland Bay (Tate Gift).**
- REID, John Robertson. No. 1557.—A Country Cricket Match, Sussex (Tate Gift). No. 1690.—Toil and Pleasure (Chantrey Purchase).**



No 1515.—The Miracle of the Gadarene Swine.

Briton Riviere, R.A.



No. 1577. Beyond Man's Footstep.

Briton Riviere, R.A.



-Chancel of the Collegiate Church of St. Paul, Antwerp. D. Roberts, R.A.



No. 1555.—Thursday.

W. Dendy Sadler.



No. 1279.—Beata Beatrix.

G. C. D. Rossett

RICHMOND, George, R.A., 1809—1896. No. 1492.—Christ and the W
RIVIERE, Briton, R.A.

No. 1515.—The Miracle of the Gadarene Swine (*Tate Gift*).

No. 1516.—Giants at Play (*Tate Gift*).

No. 1517.—Companions in Misfortune (*Tate Gift*).

No. 1518.—A Blockade Runner (*Tate Gift*).

No. 1566.—Sympathy (*Tate Gift*).

No. 1577.—Beyond Man's Footstep (*Chantrey Purchase*).



No. 1210.—“Ecce Ancilla Domini.” G. C. D. Rossetti.

OBERTS, David, R.A., 1796—1864.

No. 400.—The Cathedral at Burgos, North Transept.

No. 401.—Chancel of the Collegiate Church of St. Paul at Antwerp.

DOKE, Thomas Matthews. No. 1624.—The Story of Ruth (*Chantrey Purchase*).

OSSETTI, Gabriel Charles Dante, 1828—1882.

No. 1210.—“Ecce Ancilla Domini” (The Annunciation).

No. 1279.—Beata Beatrix.

No. 2440.—Sancta Lilius.

OTHENSTEIN, William. No. 2116.—Jews Mourning in a Synagogue.

ADLER, Walter Dendy.

No. 1555.—Thursday (*Tate Gift*).

No. 1556.—A Good Story (*Tate Gift*).

AGENT, John Singer, R.A. No. 1615.—Carnation, Lily, Lily, Rose (*Chantrey*

No. 2053.—Miss Ellen Terry as “Lady Macbeth.” [*Purchase*].

ATT, William Bell, 1811—1890. No. 1322.—The Eve of the Deluge.



No. 1615. — Carnation, Lily, Lily, Rose.

J. S. Sargent,

SEDDON, Thomas, 1821—1856. No. 563. — Jerusalem and the Valley of Jehosh from the Hill of Evil Counsel.

SHANNON, J. J., R.A. No. 1901. — The Flower Girl (*Chantrey Purchase*).

SIMS, Charles, A.R.A. No. 2260. — The Fountain.

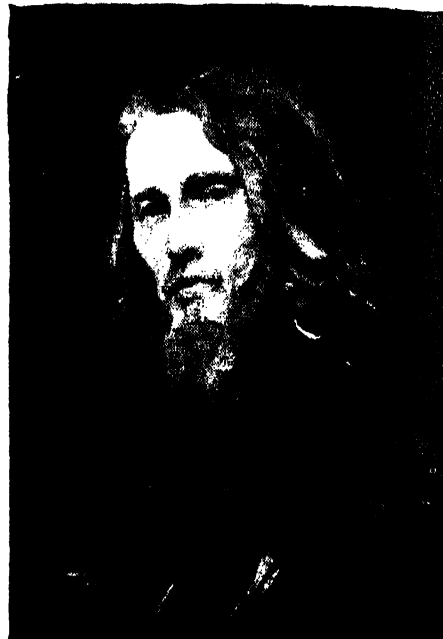
SMALL, William. No. 1595. — The Last Match (*Chantrey Purchase*).



No. 2053.—Miss Ellen Terry as "Lady Macbeth." J. S. Sargent, R.A.



No. 1775.—Mrs. Mary Anne
Collman. Alfred Stevens.



No. 2132.—John Morris Moore.
Alfred Steven



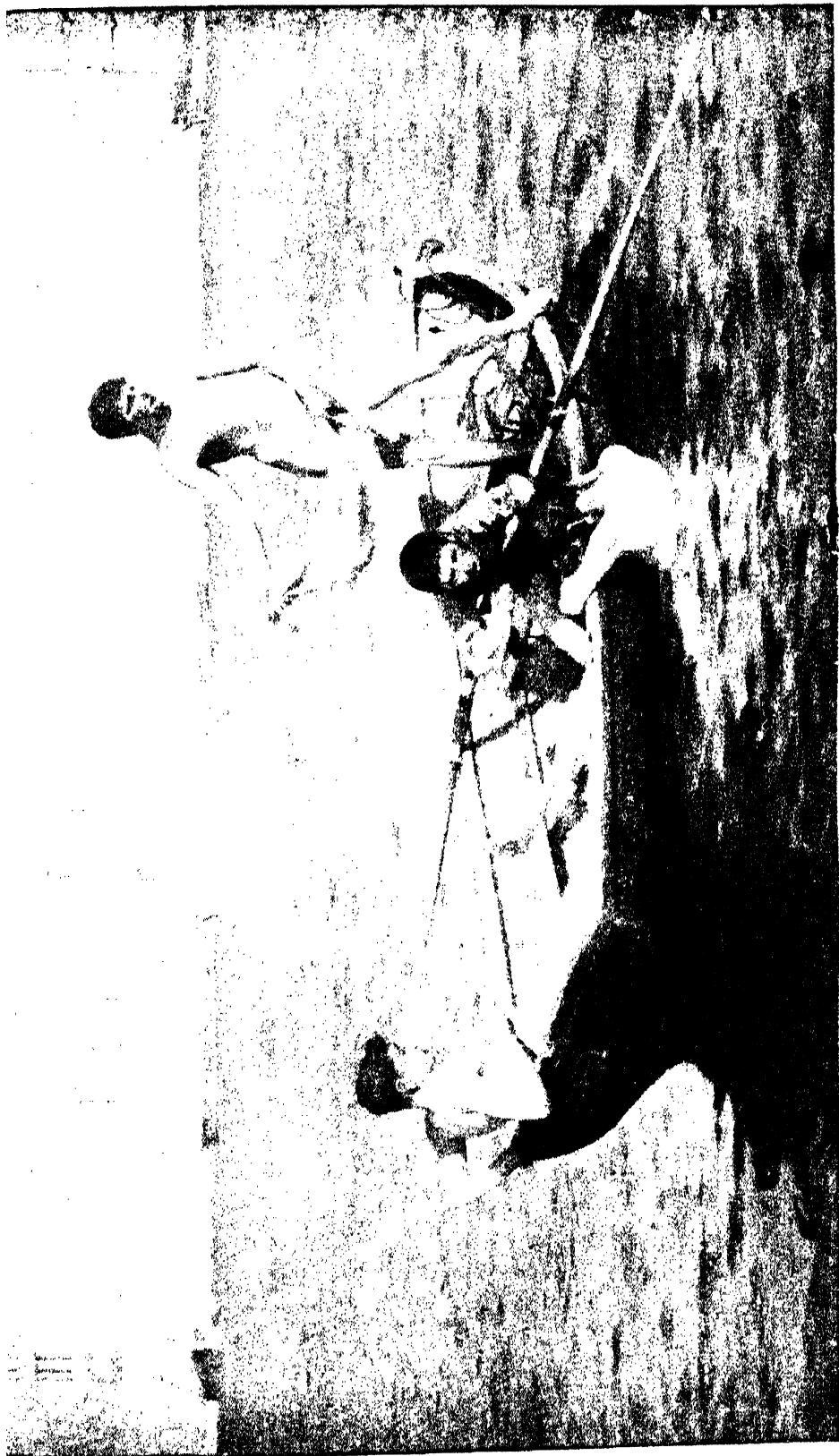
No. 1623.—Upland and Sky.

Adrian Stokes, A.R.



No. 1583.—Il-y-en a toujours un autre. Marcus Stone, R.A.





No. 1613. —August Blue.

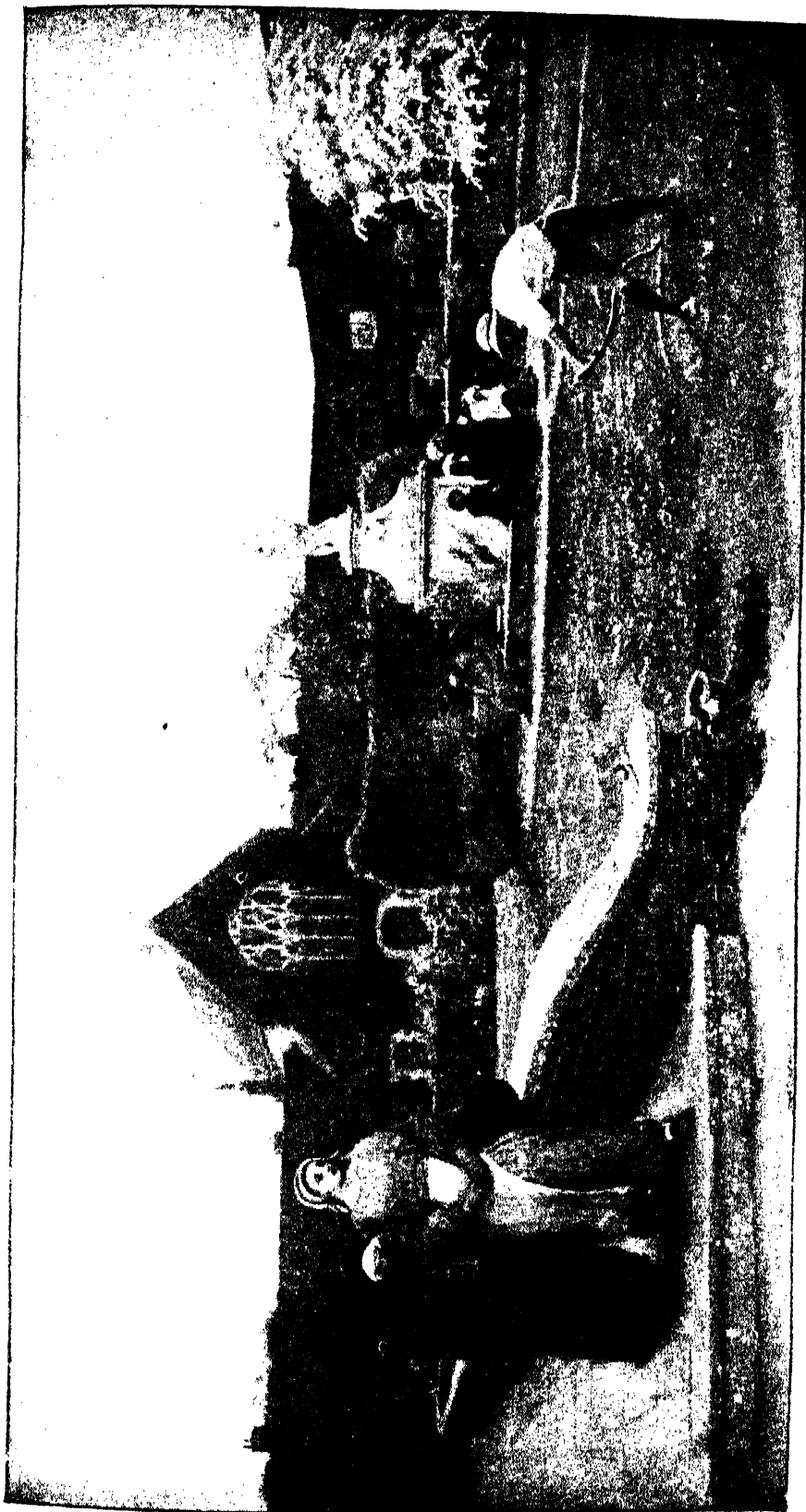
Henry S. Tuke, A.R.A.



No. 1204.—The Valley of the Yare.

James Stark

- SMITH, John Thomas, 1766—1833. No. 2728. J. M. W. Turner, R.A.
- SOMERSCALES, Thomas. No. 1773.—Off Valparaiso (*Chantrey Purchase*)
- SPEED, Harold. No. 1964.—The Alcantara, Toledo, by Moonlight (*Purchase*).
- STANFIELD, Clarkson, R.A., 1793—1867.
- No. 404.—Entrance to the Zuyder Zee, Texel Island.
- No. 406.—The Lake of Como.
- No. 407.—The Canal of the Giudecca, and Church of the Gesuati.
- STANLEY, Lady (Dorothy Tennant). No. 1567.—His First Offence (*Purchase*).
- STARK, James, 1794—1859. No. 1204.—The Valley of the Yare, near Norwich.
- No. 2164.—Woody Landscape.
- STEER, P. Wilson. No. 2473.—Chepstow Castle.
- No. 2872.—The Music Room.
- STEVENS, Alfred, 1817—1875.
- No. 1775.—Mrs. Mary Anne Collman.
- No. 1846.—“Isaiah.” Cartoon for Mosaic in St. Paul’s Cathedral.
- No. 1922.—Judith.
- No. 1923.—King Alfred and his Mother.
- No. 1957.—The Angel announcing the Birth of our Lord to the Shepherds.
- No. 2132.—John Morris Moore.
- No. 2212.—Portrait of an Artist.
- No. 2213.—A Portrait.
- No. 2939.—Portrait of W. B. Spencer.
- STOKES, Adrian, A.R.A. No. 1623.—Upland and Sky (*Chantrey Purchase*).
- No. 1927.—Autumn in the Mountains (*Chantrey Purchase*).
- STONE, Marcus, R.A. No. 1583.—Il-y-en a toujours un autre (*Chantrey Purchase*).
- STOREY, G. A., A.R.A. No. 2861.—My Mother.
- STRUDWICK, John Melhuish. No. 1625.—A Golden Thread (*Chantrey Purchase*).



No. 1391.--The Harbour of Refuge.

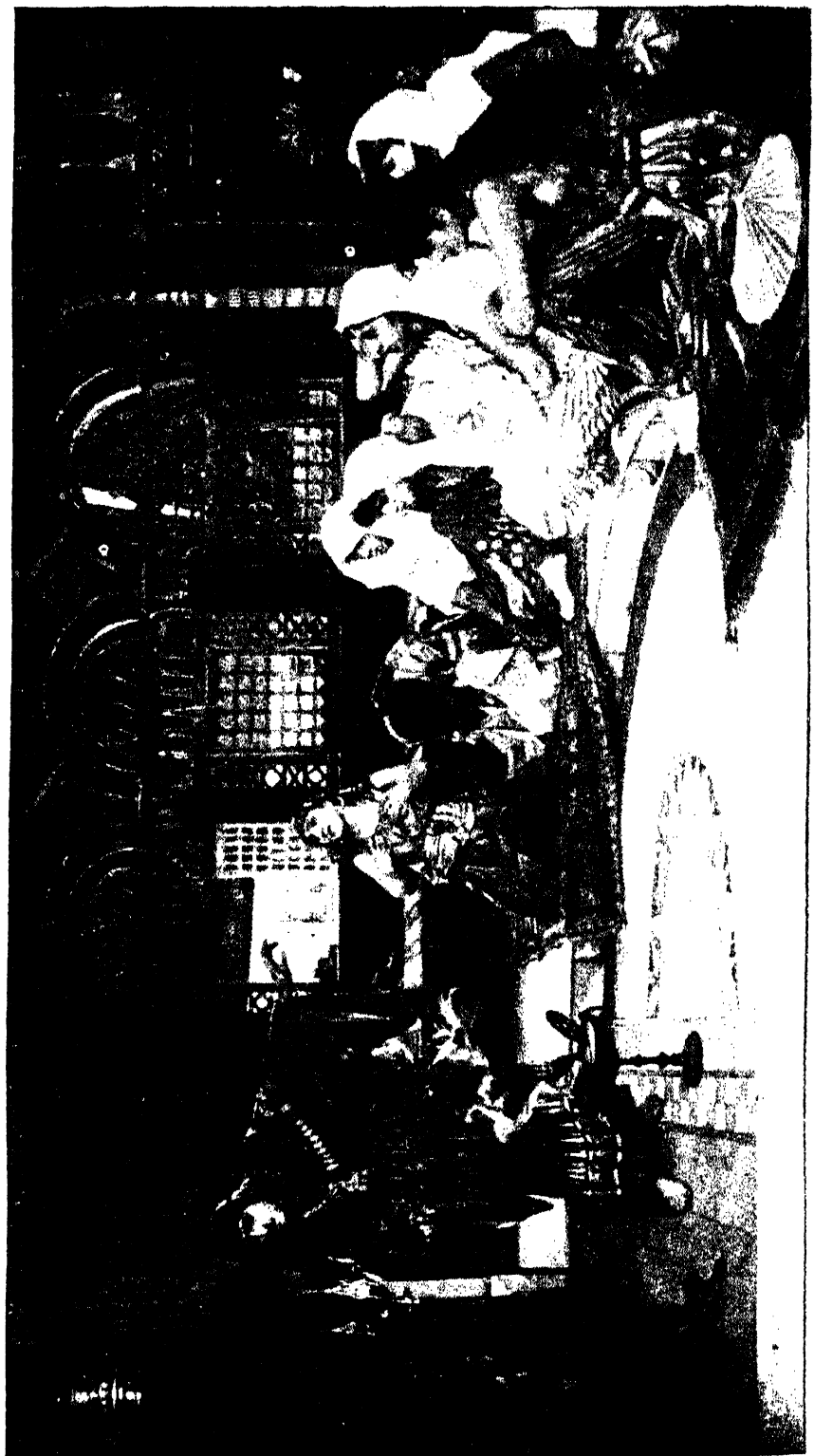
Fred. Walker, A.R.A.





No. 432.—The South Sea Bubble : A Scene in Change Alley in 1720.

E. M. Ward, R.A.





No. 1542.—St. Eulalia.

J. W. Waterhouse, R.A.

VAN, John MacAllan, R.A., 1847—1910. No. 1569.—The Prodigal Son (*Chantrey Purchase*).

AYLOR, L. Campbell. No. 2137.—The Rehearsal.

BKE, Henry Scott, A.R.A. No. 1613.—August Blue (*Chantrey Purchase*).

No. 1618.—All Hands to the Pumps (*Chantrey Purchase*).



No. 1596.—Galway Gossips.

Sir E. A. Waterlow R. A.



No. 1561.—G. F. Watts, R.A. By Himself.

URNER, J. M. W., R.A. *See Supplement.*

UNKNOWN, Late 18th Century. No. 1254.—View of Hyde Park Corner.

WALKER, Frederick, A.R.A., 1840—1875.

No. 1209.—The Vagrants.

No. 1391.—The Harbour of Refuge.

WALLER, Samuel Edmund, 1851—1903.

No. 1551.—“Success!” (*Tate Gift*).

No. 1552.—Sweethearts and Wives (*Tate Gift*).

WALLIS, Henry. No. 1685.—Death of Chatterton.

WARD, Edward Matthew, R.A., 1816—1879.

No. 430.—Doctor Johnson in the Ante-room of Lord Chesterfield, Waiting for an Audience, 1748.

No. 431.—The Disgrace of Lord Clarendon, after his Last Interview with the King, Whitehall Palace, 1667.

No. 432.—The South Sea Bubble: A Scene in Change Alley in 1720.

No. 616.—James II., in his Palace of Whitehall, receiving the News of the Landing of the Prince of Orange, in 1688.

WARD James, R.A., 1769—1859.

No. 688.—Landscape with Cattle.

No. 1043.—Gordale Scar, Yorkshire.

No. 2142.—Gordale Scar (A Study).

WARDLE, Arthur. No. 1947.—Fate (*Chantrey Purchase*).

WATHOUSE, John William, R.A.

No. 1541.—Consulting the Oracle (*Tate Gift*).

No. 1542.—St. Eulalia (*Tate Gift*).



No. 1632.—“For he had Great Possessions.”

G. F. Watts, R.A.

WATERHOUSE, John William, R.A. (*contd.*).

No. 1543.—The Lady of Shalott (*Tate Gift*).

No. 1572.—The Magic Circle (*Chantrey Purchase*).

WATERLOW, Sir Ernest Albert, R.A. No. 1596.—Galway Gossips (*Purchase*).

WATTS, George Frederick, O.M., R.A., 1817—1904.

No. 1561.—Portrait of the Artist.

No. 1585.—Psyche (*Chantrey Purchase*).

No. 1630.—Mammon (Dedicated to his Worshippers) (*Watts Gift*).

No. 1631.—The Dweller in the Innermost (*Watts Gift*).

No. 1632.—“For he had Great Possessions” (*Watts Gift*).

No. 1633.—Dray Horses (*Watts Gift*).

No. 1634.—The Minotaur (*Watts Gift*).

No. 1635.—Death Crowning Innocence (*Watts Gift*).

No. 1636.—Jonah (*Watts Gift*).



O. 10491. Hope.

G. F. Watts. R.A.



No. 1641.—Love and Life.

G. F. Watts, R.A.



No. 1645.—Love and Death.

G. F. Watts, R.A.



No. 426.—Going into School.
T. Webster, R.A.



No. 331.—Newsmongers.
Sir D. Wilkie, R.

WATTS, George Frederick, O.M., R.A. (*contd.*).

No. 1637.—The Spirit of Christianity (Dedicated to all the Churches) (*Watts's*).



No. 241.—The Parish Beadle.

Sir David Wilkie, R.

ATTS, George Frederick, O.M., R.A. (*contd.*).

No. 1638.—“*Sic Transit Gloria Mundi*” (*Watts Gift*).

No. 1639.—Faith (*Watts Gift*).

No. 1640.—Hope (*Watts Gift*).

No. 1641.—Love and Life (*Watts Gift*).

No. 1642.—“She shall be called Woman” (*Watts Gift*).

No. 1643.—Eve Tempted (*Watts Gift*).

No. 1644.—Eve Repentant (*Watts Gift*).

No. 1645.—Love and Death (*Watts Gift*).

No. 1646.—The Messenger (*Watts Gift*).



No. 1959.—Old Battersea Bridge.

J. McNeill Whistler.



No. 1531.—Cupid's Spell.

Henry Woods, R.A.

ATTS, George Frederick, O.M., R.A. (*contd.*).

- No. 1647.—Chaos (*Watts Gift*).
- No. 1687.—The All Pervading (*Watts Gift*).
- No. 1692.—Love Triumphant (*Watts Gift*).
- No. 1693.—Time, Death and Judgment (*Watts Gift*).
- No. 1894.—The Court of Death (*Watts Gift*).
- No. 1913.—A Story from Boccaccio (*Cartoon*).
- No. 1920.—Life's Illusions.
- No. 1983.—Echo.
- No. 2682.—Portrait of a Gentleman.

EBB, James, died 1895. No. 1684.—St. Michael's Mount, Normandy.

EBSTER, Thomas, R.A., 1800—1886.

- No. 426.—Going into School. Called also "The Truant."
- No. 427.—A Dame's School.
- No. 1225.—Portraits of the Artist's Father and Mother.

ELLS, Henry Tanworth, R.A., 1828—1903.

- No. 1919.—Victoria Regina.

HISTLER, James McNeill, 1834—1903.

- No. 1959.—Old Battersea Bridge.

LKIE, Sir David, R.A., 1785—1841.

- No. 231.—Portrait of Thomas Daniell, R.A.
- No. 241.—The Parish Beadle.
- No. 328.—The First Ear-ring.
- No. 330.—A Woody Landscape.
- No. 331.—Newsmongers.
- No. 894.—The Preaching of Knox before the Lords of the Congregation, 10th June, 1559.
- No. 921.—Sketch of "Blind Man's Buff."
- No. 2121.—The Picnic.

LECOCK, George Burrell, 1811—1852. No. 1389.—Chilston Lane, Torquay.

ODDS, Henry, R.A. No. 1531.—Cupid's Spell (*Tate Gift*).

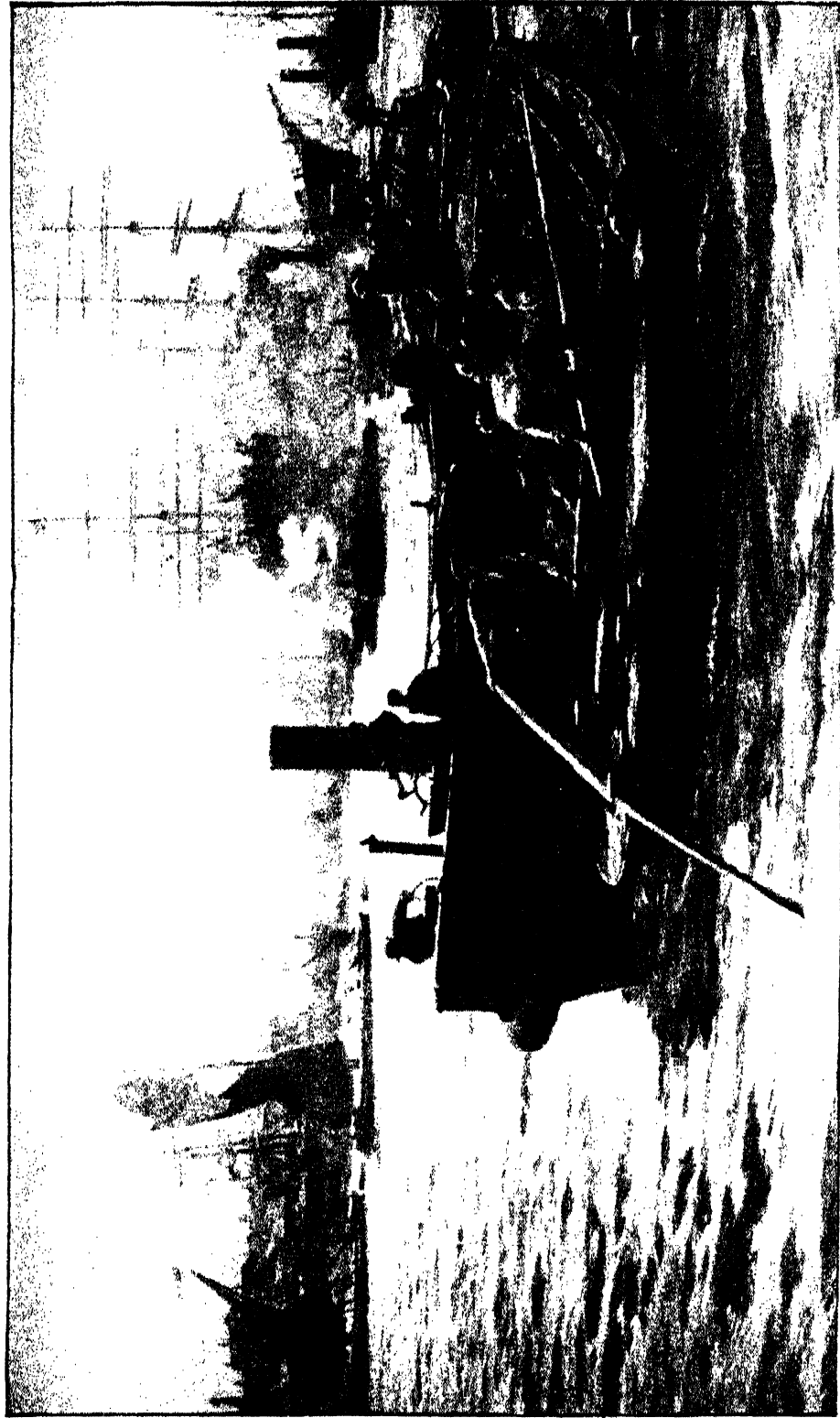
ODWARD, Thomas, 1801—1852. No. 1379.—The Ratcatcher.

PLIE, Charles William. No. 1594.—Digging for Bait (*Chantrey Purchase*).

PLIE, William Lionel, R.A.

- No. 1580.—Toil, Glitter, Grime and Wealth on a Flowing Tide (*Chantrey Purchase*).
- No. 1697.—The Battle of the Nile (*Chantrey Purchase*).

AMES, William Frederick, R.A. No. 1609.—Amy Robsart (*Chantrey Purchase*).



No. 1580. —Toll, Gutter, Grine and Wealth on a Flowing Tide

W. L. Wyllie, R.A.



No. 1719. —Cheyne Walk.

R. P. Bonington.

WATER COLOURS, DRAWINGS, ETC.

ALEXANDER, Edwin. No. 1965.—Peacock and Python (*Chantrey Purchase*).

BELL, Robert Anning. No. 2073.—The Listeners.

No. 2478.—Music by the Water.

BENNETT, William, 1811—1871. No. 1722.—In Richmond Park.

BLAKE, William, 1757—1827.

No. 2230.—David delivered out of Many Waters.

No. 2231.—An Allegorical Composition.

No. 2686.—Oberon, Titania and Puck with Fairies dancing.

BONE, John Muirhead.

No. 2300.—Charing Cross Station, 1906.

No. 2429.—Demolition of St. James's Hall (*Drop-Point*).

BONINGTON, Richard Parkes, 1801—1828. No. 1719.—Cheyne Walk.

BRABAZON, Hercules B., 1821—1906.

No. 2109.—Houses at Tivoli.

No. 2110.—Roses.

No. 2111.—Murcia.

No. 2112.—Tivoli.

No. 2113.—The Pink Palace.

No. 2114.—The Grand Canal, Venice.

No. 2115.—Les Rochers Rouges.

BLUNWHITE, Nathan, 1813—1894. No. 2388.—Miniature Portrait of W. J. Müller.

BROWN, Ford Madox, 1821—1893. No. 2409.—King René's Honeymoon.

Nos. 2410—19.—Pencil Studies.

No. 2684.—Our Lady of Good Children.

Nos. 2791—93.—Sketches.

BURNE-JONES, Sir Edward Coley, Bart., 1833 - 1898. No. 2760 —Desiderium.

BUTLER, Mildred Anne. No. 1708.—Morning Bath (*Chantry Purchase*).

CALLOW, William, 1812 - 1908.

No. 2435. - Richmond Castle, Yorkshire.

No. 2436.—Grand Canal, Venice.

No. 2886.—Album of Pencil Drawings.

CALVERT, Edward, 1799 - 1883.

No. 2883.—Elemental Life.

No. 2884.—Portrait of Mrs. Calvert.

No. 2885 — Portfolio of Early Engravings.

CAMERON, David Young, A.R.A. No. 2428.—The Admiralty (*Etching*).

CATTERMOLE, George, 1800—1868.

No. 1721.—A Castle Entrance.

No. 1730.—Charcoal Study for a Landscape.

No. 1731.—A Scene of Monastic Life.

No. 1732.—A Scene of Monastic Life.

No. 1733.—Charcoal and Sepia Study for a Landscape.

CHARLES, James, 1851—1906.

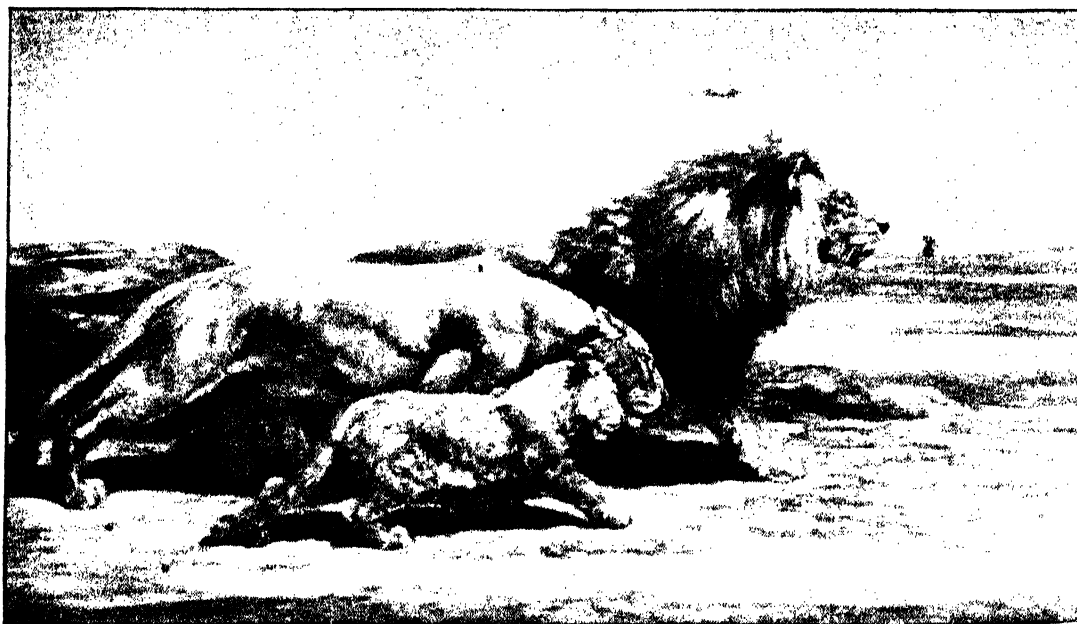
No. 2122.—Studies of Sheep.

No. 2123.—In the Hayfield.

No. 2124.—Heads and Groups of Figures.

No. 2125.—Landscape and Figures.

No. 2126.—A Country Road.



No. 1705.—Lions.

Harry Dix

- COCKERAM, George. No. 1707.—*Solitude (Chantry Purchase)*.
 COLLINSON, James, 1825—1881. No. 2421. *The Child Jesus (Etching)*.
 COOPER, T. Sidney, R.A., 1803—1902. No. 1976.—*A Cow and Two Sheep*.
 COX, David, 1783—1859.
 No. 1734.—*Harlech Castle, Wales*.
 No. 1735.—*A Harbour*.
 No. 1736.—*Beckenham Church, Kent*.
 DADD, Frank. No. 2264.—“*Gold Lace has a Charm for the Fair*” (*Chantry Purchase*).
 DEVERELL, W. H., 1827—1854. Nos. 2865—8. *Pencil Drawings*.
 DIGHTON, William Edward, 1822—1853. No. 2855. *Jerusalem*.
 DIXON, Harry. No. 1705.—*Lions (Chantry Purchase)*.
 DONALDSON, Andrew B. No. 1723.—*Puente San Martin, Toledo*.
 FIELDING, Anthony Vandyke Copley, 1787—1855. No. 1720.—*A View in Sussex*.
 FOSTER, Myles Birket, 1825—1899. No. 1977.—*Cottage at Hambledon*.
 GEDDES, Andrew, A.R.A., 1783—1844. No. 2472.—*The Artist's Mother (Etching)*.
 GILBERT, Sir John, R.A., 1817—1897.
 No. 1931.—*Old Gravel Pit in Greenwich Park*.
 No. 1932.—*Bringing up the Guns*.
 No. 1933.—*Cardinal Wolsey and the Duke of Buckingham*.
 No. 1934.—*The Happiest Land*.
 GLENDENING, Alfred, Jun. No. 1718.—*Haymaking (Chantry Purchase)*.
 GOODWIN, Albert.
 No. 2296.—*The Gate of the Pass, Maloja*.
 No. 2297.—*Torre del Greco and Capri*.
 No. 2298.—*Folkestone Harbour*.
 No. 2299.—*Ely Cathedral*.
 GOW, Mary. No. 2263.—*Marie Antoinette (Chantry Purchase)*.
 GREGORY, Edward John, R.A., 1850—1909. No. 1704.—*Marooned (Tate Gift)*.
 GULICH, John Percival, 1864—1898. No. 1725.—*A Violin Concerto (Tate Gift)*.
 HADEN, Sir F. Seymour, 1818—1910. No. 2427.—*Battersea Reach (Etching)*.
 HARDING, J. D., 1798—1863. No. 2444.—*South Brent*.
 HAYDON, B. R., 1786—1846. No. 2445.—*(a) Study for "Solomon"; (b) Sketches*.
 HOPWOOD, Henry Silkstone. No. 1706.—*Industry (Chantry Purchase)*.
 HUNT, Alfred William, 1830—1896. No. 1703.—*Windsor Castle (Tate Gift)*.
 HUNT, William Henry, 1790—1864. No. 1970.—*An Old Man's Head*.
 No. 1971.—*A Peasant Girl*. No. 1972.—*Fruit*.
 No. 1973.—*A Water Carrier*. No. 1974.—*Apples*.
 HUNT, William Holman. No. 2422.—*An Etching from "The Germ"*.
 JACKSON, John, R.A., 1778—1831. No. 2279.—*Portrait of "Winkie"*.
 KEENE, Charles S., 1823—1891.
 Nos. 2446—2464.—*Drawings for Punch*.
 Nos. 2465—2471.—*Studies*.
 KNIGHT, John Baverstock, 1785—1859. No. 2733. *Asbridge Vale*.
 No. 2734.—*Teelbullagh, from Knocknacarry*. No. 2735.—*In Berrodale*.





No. 1703.—Windsor Castle.

A. W. Hunt.

LEAR, Edward, 1812—1888.

- No. 2740.—S. Francesco Di Paola.
- No. 2741.—Stairs leading to S. Pietro in Vincoli.
- No. 2742.—Back of the "Hemicycle," looking on to the Stadium.
- No. 2743.—Substructure of the Palace of Septimius Severus.
- No. 2744.—St. Peter's, from Arco Oscuro.
- No. 2745.—Fountain of the Sea-horses in the Garden of the Villa Borghese, Rome.
- No. 2746.—Piazza di Spagna, Rome.
- No. 2747.—(a) Church of the SS. Quattro Coronati, Rome. (b) Baths of "Titus."
- No. 2748.—(a) The Capital, from the Forum. (b) Porta Maggiore, Rome.
- No. 2749.—Galeria.
- No. 2750.—The Isles of the Sirens.
- No. 2751.—Pompey's Pillar.
- No. 2752.—Two Views near Cairo.
- No. 2753.—Two Views of Jerusalem.
- No. 2754.—S. Maria Marinasco.
- No. 2755.—San Miniato al Monte.
- No. 2756.—Three Sketches at Calvi.
- Nos. 2794—2801.—Italian Sketches.

LEGROS, Alphonse, 1837—1911.

- No. 2433.—Portrait of Alfred Stevens.

LEWIS, John Frederick, R.A., 1805—1876.

- No. 1729.—Sketch in Spain.

Nos. 2199—2203.—Studies.



No. 1702.—*Rosa Triplex*.

G.

MACALLUM, Hamilton, 1841—1896.

No. 1714.—*Gathering Seaweed*.

No. 1715.—*A Capri Boy*.

MAUNDRELL, Charles. No. 1726.—*Le Château d'O* (*Chantrey Pu*

MÜLLER, William J., 1812—1845.

No. 1728.—*A Lakeside Scene*.

No. 2315. *Trees at Ackford, Suffolk*.

No. 2316. *Gateway of Carnarvon Castle*.

No. 2317. *Castle Ditch, Bristol*.

No. 2318.—*"Fourteen Stars" Inn, Counterslip*.

No. 2319. *A Castle, (?) Harlech*.

Nos. 2320—2327. *Sketches on the Avon*.

No. 2328. *Study of Willows*.

No. 2329. *An Interior*.

No. 2330.—*Bristol Harbour in Ice*.

No. 2331. *A Roadside, Leigh*.

No. 2332.—*Study of Pines, Rheinwald*.

Nos. 2333, 2334.—*Near Wallenstadt*.

No. 2335.—*Lake Wallenstadt*.

No. 2336.—*The Splügen*.

MÜLLER, William J., 1812–1815 (*contd.*).

No. 2337.—Via Mala.

No. 2338.—Lake or River Bank, with Houses.

No. 2339.—Venice.

No. 2340.—The Lagoon.

Nos. 2341, 2342.—Tivoli: “Villa of Maecenas.”

No. 2343.—Tivoli: The Great Cascade.

No. 2344.—Tivoli, with the “Temple of the Sibyl.”

No. 2345.—A Woodland Pool.

No. 2346.—Rocks and Trees.

No. 2347.—Glen Martin Mill, Perlock.

No. 2348.—Athens, with Acropolis in Middle Distance.

No. 2349.—The Parthenon: View from the Interior.

No. 2350.—The Temple, Ægina.

No. 2351.—On the Nile, near Cairo (?)

No. 2352.—Street in an Eastern Town.

No. 2353.—An Eastern Court.

No. 2354.—Arab Shepherds (*Sketch for the Picture*).

No. 2355.—Study of an Aloe.

No. 2356.—Lighthouse, Naples.

No. 2357.—Rouen: La Fierté de St. Romain.

No. 2358.—Rouen: Apse of St. Vincent.

No. 2359.—Rouen: Hôtel du Bourgtheroulde.

No. 2360.—“Diane Chasseresse.”

No. 2361.—Fontainebleau: The Court of Honour.

No. 2362.—Fontainebleau: The Palace from the Carp Pond.

No. 2363.—Orleans: House of Francis I.

No. 2364.—Sketch for Frontispiece to the “Age of Francis I.”

No. 2365.—Chambord: The Terrace.

No. 2366.—Chambord: General View of the Château.

No. 2367.—A Church Interior.

No. 2368.—Azay le Rideau: Entrance to the Château.

No. 2369.—A Tomb with Effigies.

No. 2370.—Whitchurch, near Bristol.

No. 2371.—Eel-pots at Goring.

No. 2372.—Camels: A Study in Smyrna.

No. 2373.—Four Studies:—

(a) A Burdock.

(b) A Xanthian Youth.

(c) A Xanthian Boy with Bow.

(d) Women in Eastern Dress.

No. 2374.—Lycia: Turkish Cottage.

No. 2375.—Lycia: The Rocky Stair at Tlos.

No. 2376.—Lycia: The Citadel of Tlos.

No. 2377.—Lycia: The Valley of the Glaucus.

MÜLLER, William J., 1812—1845 (*contd.*).

No. 2378.—Arch, Palms, and Shed.

No. 2379.—Donkey and Fowls.

No. 2380.—Lynmouth: The River Bank.

No. 2381.—Lynmouth: A Bend of the River.

No. 2382.—Rocky Woodland.

No. 2383.—Leigh Woods.

No. 2384.—A Coast Scene.

No. 2385.—Stonehenge.

No. 2386.—The Punt.

No. 2387.—Compton Dando, Somerset.

NISBET, Robert Buchan. No. 1711.—Evening Stillness (*Chantrey Purchase*).

OSBORNE, Walter, 1860—1903. No. 1712.—Life in the Streets: Hard T (*Chantrey Purchase*).

OWEN, Rev. E. P., 1788—1863.

No. 2408.—The Old Welsh Bridge, Shrewsbury (*Etching*).

PENLEY, Aaron Edwin, 1806 or 7—1870.

No. 2390.—Hyde Park Corner, 1840.

No. 2391.—Torre Wood.

No. 2392.—Willows and Barge.

No. 2393.—An Oak-wood.

PINWELL, George John, 1842—1875.

No. 2689.—The Pied Piper of Hamelin: The Children (*Study*).

No. 2690.—Strolling Players (*Study*).

POYNTER, Ambrose, 1796—1886.

No. 1716.—A Street.

No. 1717.—Northleach Church, Gloucester.

PROUT, Samuel, 1784—1852. No. 1978.—A Street in Antwerp.

RACKHAM, Arthur. No. 2479.—The Dance in Cupid's Alley.

RIVERS, Leopold. No. 1710.—Stormy Weather (*Chantrey Purchase*).

ROBERTS, David, R.A., 1796—1864. No. 1975.—Edward the Confessor's Shrine.

ROBINSON, Sir John Charles, C.B.

No. 2442.—Corfe Castle (*Etching*).

No. 2443.—Newton Manor (*Etching*).

ROSSETTI, Gabriel Charles Dante, 1828—1882. No. 1702.—Rosa Triplex.

No. 2685.—Mouna Pomona.

No. 2859.—Mary Magdalene.

No. 2860.—Mary Nazarene.

ROTHENSTEIN, William. No. 2683.—Auguste Rodin.

RUSKIN, John, 1819—1900. No. 2726.—An Olive Branch.

SANDBY, Paul, R.A., 1725—1809.

No. 1853.—Edinburgh Castle.

No. 1854.—Carmarthen Castle.

No. 1855.—Part of the Banqueting Hall of the Royal Palace of Eltham.

No. 1856.—The Cemetery Gate of St. Augustine's Monastery, Canterbury.



No. 1709.—Germinal.

Lionel Smythe, R.A.

SANDBY, Thomas, R.A., 1721—1798. No. 1352.—Design for Freemasons' Hall, London.

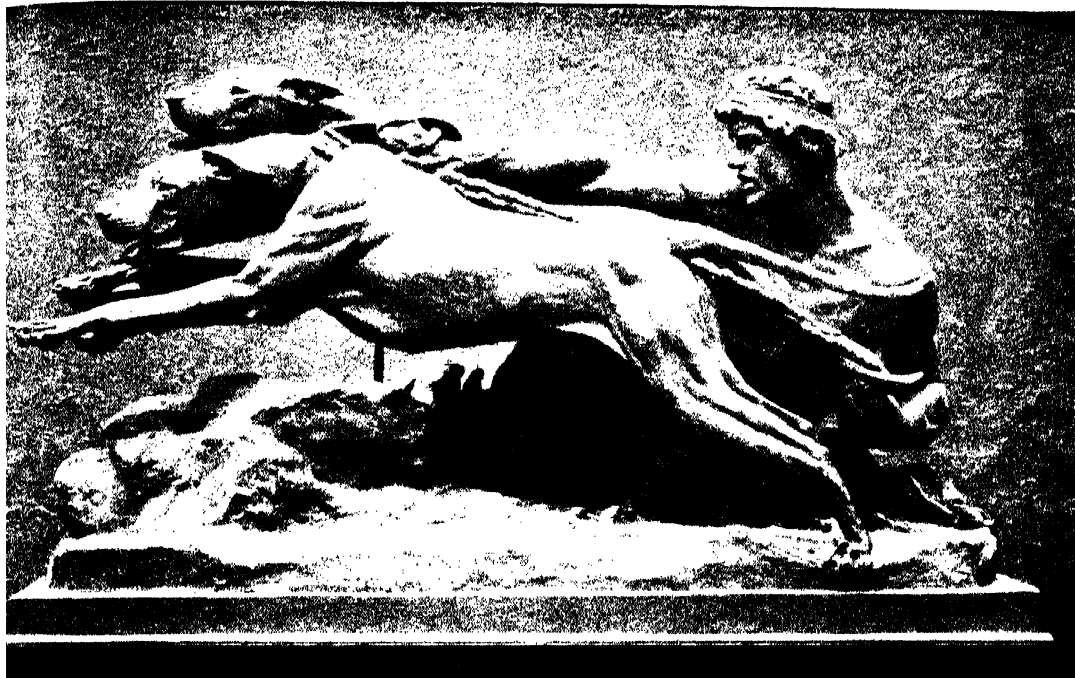
SCOTT, David, 1806—1849. No. 2405.—The By-way to Hell (*Etching*).

SHORT, Sir Frank, R.A. No. 2430.—Low Tide and the Evening Star, and Rye's Long Pier deserted (*Etching*).

SIMMONDS, W. G. No. 2139.—The Seeds of Love (*Chantry Purchase*).

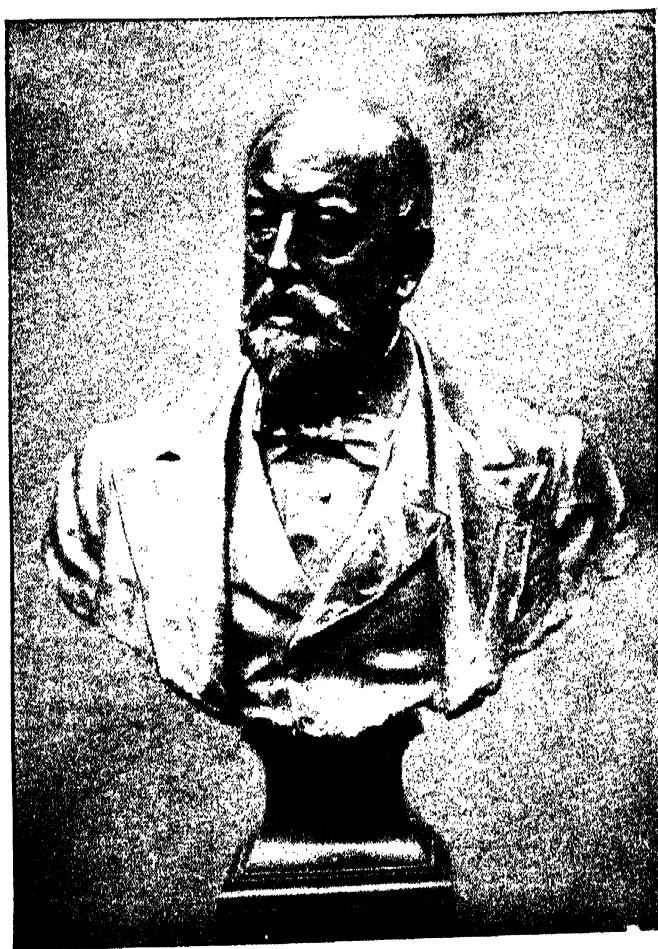
SMITHAM, James, 1821—1889. Nos. 2384—2404.—Etchings.

- SMITH, Sidney R. J.** No. 1742.—Original Design for the National Gallery British Art.
- SMYTHE, Lionel, R.A.** No. 1709.—Germinal (*Chantrey Purchase*).
- STEVENS, Alfred,** 1817—1875.
 No. 1958.—Study for a Standing Female Figure.
 Nos. 2003—2052.—Studies.
 No. 2121.—Studies for “Isaiah.”
 Nos. 2165—2198.—Studies.
 No. 2389.—Studies for “Isaiah.”
 No. 2737.—Portrait Drawing of a Dead Child (Leonard Christie).
 Nos. 2802—2849.—Forty-eight Drawings for Dorchester House, etc.
- STRANG, W., A.R.A.** No. 2079.—Henry Newbolt, Esq.
- SWAN, John M., R.A.,** 1847—1910.
 No. 2708.—Panthers Resting.
 No. 2766.—The Gladiators.
 Nos. 2768—2781.—Studies of Animals.
- TAYLER, J. Frederick,** 1802—1889. No. 1979.—Dragoons on the March.
- TURNER, Charles,** 1773—1857. No. 2301. J. M. W. Turner, R.A.
- VACHER, Charles,** 1818—1883. No. 1911.—Rezzonico and the Splügen Range, Como, 1867.
- VARLEY, John,** 1778—1842. No. 1737.—Sketch for a Sea-piece.
 No. 1738.—Sea-piece, with Fishing Boats in a Calm.
- WADE, Thomas,** 1828—1891. No. 1713.—An Old Mill (*Chantrey Purchase*).
- WALKER, Fred., A.R.A.,** 1840—1875. No. 2080.—The Woman in White (d for a poster).
 No. 2687.—Refreshment.
 No. 2688.—Marlow Ferry (*Study*).
 No. 2762.—Harbour of Refuge.
- WHISTLER, James McNeill,** 1834—1903. No. 2426.—Black Lion Wharf, Warrington (*Etching*).
- WILKIE, Sir David, R.A.,** 1785—1841.
 No. 1187.—Sketch of Rustic Figures.
 No. 1727.—Portrait of Mrs. Elizabeth Young, in Eastern Costume.
 No. 1739.—A Cottage Fireside at Puckaster.
 No. 1740.—Portrait of Miss Julia E. Gordon.
 No. 1741.—Six Sketches in one frame.
 No. 1942.—Sketch for a Picture of William IV. and Queen Adelaide.
 No. 2271—2278.—Etchings.



1767.—Hounds in Leash.

Harry Bates, A.R.A.



No. 1765.—Sir Henry Tate. Sir T. Brock, R.A.

SCULPTURE



No. 1752.—The Sluggard.
Lord Leighton, P.R.A.

ARMSTEAD, Henry Hugh.
1828—1905.

No. 1929. — Remorse (*Chantrey Purchase*).

No. 2054. — Hero and Leander.

BANKS, Thomas, R.A.,
1805.

No. 1763. — Thetis and Nymphs rising from the sea to condole with Achilles the Loss of Patroclus.

BATES, Harry, A.R.A.,
1899.

No. 1750. — Pandora (*Chantrey Purchase*).

No. 1767. — Hounds in the Forest.
No. 1783. — War.

BAYES, Gilbert.

No. 2739. — Sigurd (*Chantrey Purchase*).

BAYES, Gilbert. No. 2739. — Sigurd (*Chantrey Purchase*).

BROCK, Sir Thomas, R.A.

No. 1747. — A Moment of Time (*Chantrey Purchase*).

No. 1765. — Sir Henry.

No. 1784. — Eve (*Tate Purchase*).

No. 2074. — Thomas Gainsborough, R.A.

BROWN, Mortimer.

No. 2896. — Shepherd (*Chantrey Purchase*).

CHANTREY, Sir Francis
1781—1841.

No. 1950. — A Reclining Figure.

COLTON, William Robert

No. 1766. — The Girdle (*Chantrey Purchase*).

No. 1928. — The Spring Life (*Chantrey Purchase*).

DRESSLER, Conrad.

No. 2242. — John Ruskin.

DRURY, Alfred, A.R.A.

No. 1757. — Griselda (*Chantrey Purchase*).

FEHR, Henry Charles. No. 1749.—The Rescue of Andromeda (*Chantrey Purchase*).
 FOLEY, John Henry, R.A., 1818—1874. No. 1770.—Sir Joshua Reynolds, P.R.A.
 FORD, Edward Onslow, R.A., 1852—1902.
 No. 1753.—The Singer (*Tate Gift*).
 No. 1758.—Folly (*Chantrey Purchase*).

FRAMPTON, Sir George James,
 R.A.
 No. 1954.—Charles Keene.

GIBSON, John, R.A., 1790—1866.
 No. 1746.—Hylas and the
 Water-Nymphs.

GILBERT, Alfred, R.A.
 No. 1949.—George Frederick
 Watts, O.M., R.A.

HARTWELL, C. L.
 No. 2267.—A Foul in the
 Giants' Race (*Chantrey
 Purchase*).

JOHN, Sir William Goscombe,
 R.A.
 No. 1755.—Boy at Play (*Chan-
 trey Purchase*).

JOSEPH, Samuel, died 1850.
 No. 1764.—Sir David Wilkie,
 R.A.

LANTÉRI, Edouard.
 No. 1905.—Paysan.
 No. 2853. Bust of Alfred
 Stevens.

LAWES - WITTEWRONGE, Sir
 Charles, Bart., 1813—1911.
 No. 2871. Direct.

LEGROS, Alphonse. 1837—1911.
 No. 2899.—Twenty - six
 Medals.
 No. 2931.—Herbert Collmann
 (Bronze Bust).
 No. 2932.—Leonard Collmann
 (Bronze Bust).



No. 1751.—Teucer. W. Hamo Thornycroft, R.A.

LEIGHTON, Lord, P.R.A., 1830—1896. No. 1752.—The Sluggard (*Tate Gift*).
 No. 1754.—An Athlete Struggling with a Python (*Chantrey Purchase*).
 No. 1761.—An Athlete Struggling with a Python (*Plaster cast of the original
 sketch for No. 1754*).

- LESLIE, Alexander J. No. 2789. —Dolce far niente (*Chantrey Purchase*).
 MACKENNAL, Bertram, A.R.A. No. 2140. —The Earth and the El
 (*Chantrey Purchase*). No. 2266. —Diana (*Chantrey Purchase*).
 MARSHALL, William Calder, R.A., 1813—1894. No. 1748. —The Prodig
 (*Chantrey Purchase*).
 PARKER, Harold. No. 2265. Ariadne (*Chantrey Purchase*).
 PEGRAM, Henry Alfred, A.R.A. No. 1756. —Ignis Fatuus (*Chantrey Purc*
 No. 1945. —Sibylla Fatidica (*Chantrey Purchase*).
 POMEROY, Frederick William, A.R.A.
 No. 1759. —The Nymph of Loch Awe (*Chantrey Purchase*).
 No. 1762. —Dionysos.
 REYNOLDS, Stephens W. No. 2788. A Royal Game (*Chantrey Purchase*).
 SMITH, Frederick William, 1797—1835. No. 2441. —Sir Francis Chantrey.
 STARK, Robert. No. 1760. —Indian Rhinoceros (*Chantrey Purchase*).
 STEVENS, Alfred, 1817—1875.
 No. 2269. Valour and Cowardice.
 No. 2270. Truth and Falsehood.
 No. 2785. —Dorchester House Fireplace. []



No. 1768. —Clytie.

G. F. Watts, R.A.

- No. 2852. —Cast
 Equestrian Fig
 Wellington Mon
 No. 2869. —Pair of
 Nos. 2887—93. M
 THOMAS, J. Havard
 No. 2268. —Bust of
 Asher Wertheim
 No. 2763. —Lycida
 THOMAS, John.
 No. 2061. —W. P.
 R.A. (Bust).
 THORNYCROFT, W.
 R.A.
 No. 1751. —Teucer
 (*Chantrey Purchase*).
 WATTS, George Fre
 R.A., 1817—190
 No. 1768. —Clytie
 (*Gift*).
 WEEKES, Henry,
 1807—1877.
 No. 1769. —John
 man, R.A.
 No. 2075. —Thom
 hard, R.A.
 No. 2076. —W. M
 R.A.
 WIENS, S. M.
 No. 2141. —Girland
 (*Chantrey Purch*)

TURNER SUPPLEMENT

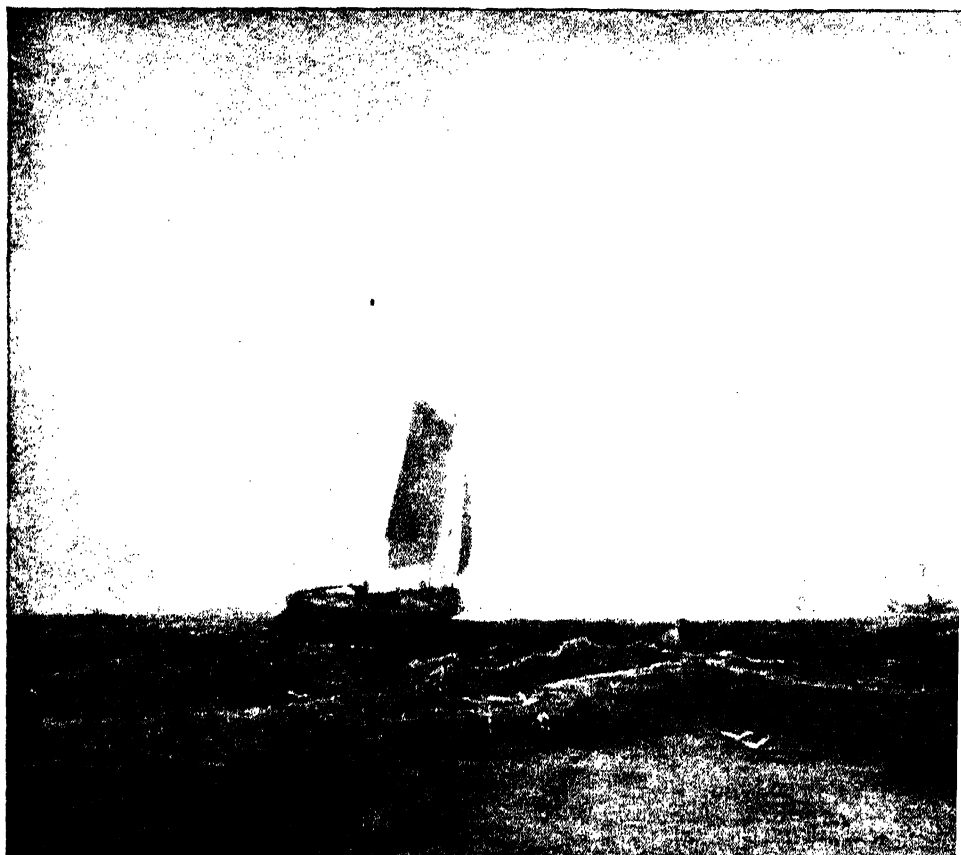
the magnificent gift of the late Sir J. Duxceen, the Turner Collection is now greatly housed and exhibited. The new wing, comprising nine rooms (Nos. VI. - XIV.), is given up entirely to the works of our greatest landscape painter. Only canvases are still retained at Trafalgar Square. The water-colours are not listed in this Catalogue.

TURNER, J. M. W., R.A., 1775 - 1851 (*British School*).

- No. 329. The Prince of Orange Landing at Torbay, November 5th, 1688.
- No. 370. - Bridge of Sighs - Ducal Palace and Custom House, Venice: Canaletti Painting.
- No. 458. - Portrait of Himself, when Young.
- No. 459. Moonlight, a Study at Millbank.
- No. 461. Morning on the Conistone Fells, Lancashire.
- No. 462. Landscape with Cattle in Water.
- No. 465. Mountain Scene, with a Castle on a Hill, in the middle ground: a Man Angling in a Stream, in the foreground.
- No. 468. - View on Clapham Common.
- No. 469. - Sea-piece.
- No. 470. - The Tenth Plague of Egypt.
- No. 471. - Jason in Search of the Golden Fleece.
- No. 472. - Calais Pier, with French Fishermen Preparing for Sea: an English Packet Arriving.
- No. 473. Holy Family.
- No. 474. The Destruction of Sodom.
- No. 475. - View of a Town (a sketch).
- No. 477. - The Goddess of Discord Choosing the Apple of Contention in the Garden of the Hesperides.
- No. 478. - The Blacksmith's Shop.
- No. 480. The Death of Nelson, October 21st, 1805, at the Battle of Trafalgar, on Board the *Victory*.
- No. 482. - The Garretier's Petition.
- No. 484. - St. Mawes, Falmouth Harbour, Cornwall.
- No. 485. - Abingdon, Berkshire, with a View of the Thames: Morning.
- No. 486. - Windsor.
- No. 487. - Landscape, with Cattle in the Water: Evening (*A Sketch*).
- No. 488. - Apollo Killing the Python.
- No. 489. - Cottage Destroyed by an Avalanche.
- No. 490. - Snow-storm: Hannibal and his Army Crossing the Alps.
- No. 491. - Harvest Dinner, Kingston Bank.
- No. 493. - The Deluge.
- No. 494. - Dido and Æneas leaving Carthage on the Morning of the Chase.
- No. 495. - Appuleia in Search of Appulus.
- No. 496. - Blyth Sand, near Sheerness: Fishing Boats Trawling.
- No. 500. - The Field of Waterloo, June 18th, 1815.
- No. 501. - Entrance to the Meuse: Orange-Merchant on the Bar going to Pieces.
- No. 502. - England: Richmond Hill on the Prince Regent's Birthday.



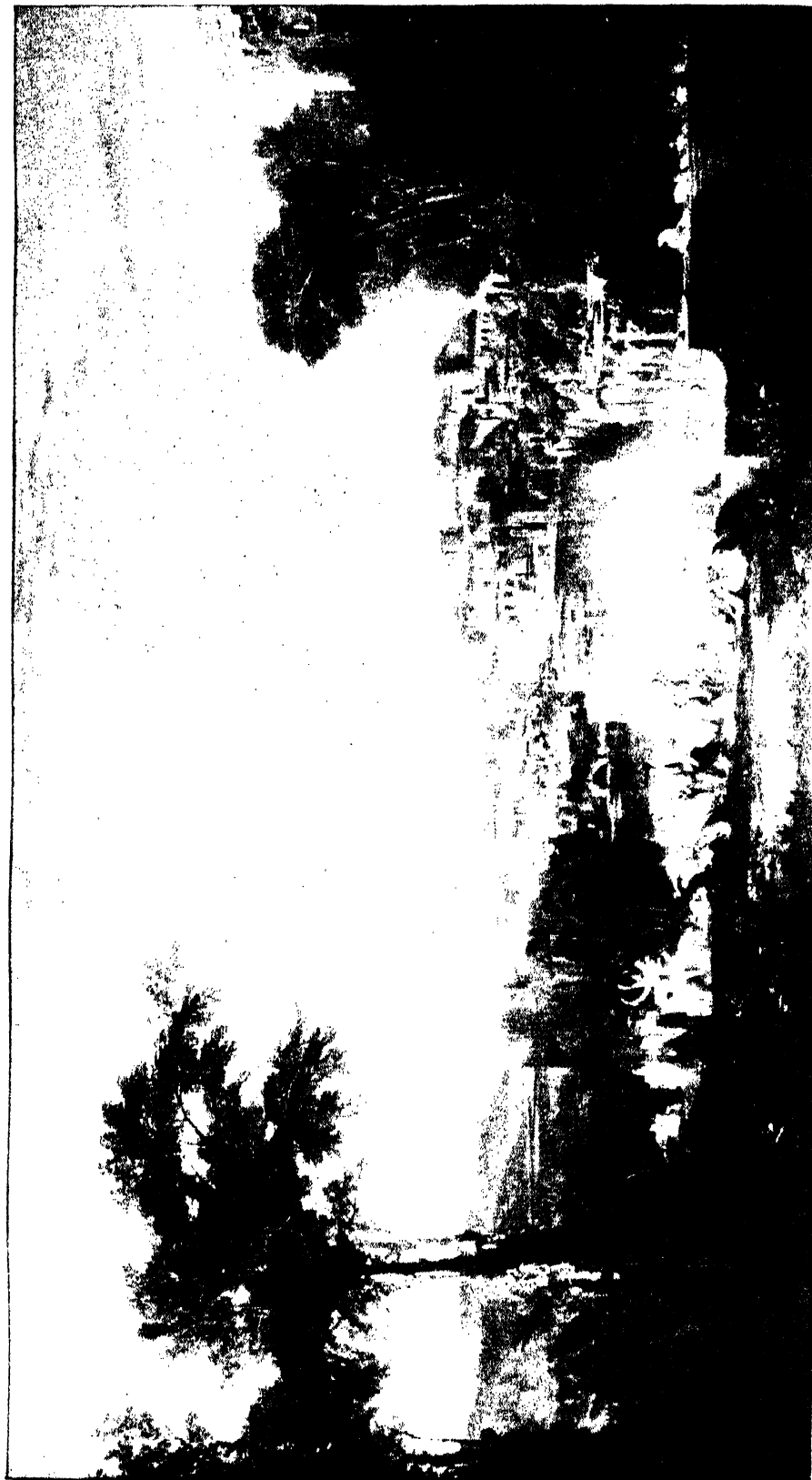
No. 1180. -Clieveden on Thames.



No. 496.—Bligh Sands, near Sheerness: Fishing Boats Trawli



No 506. Dido directing the Equipment of the Fleet: or the Morning of the Carthaginian Empire.



No. 494.--Dido and Æneas leaving Carthage on the Morning of the Chase.



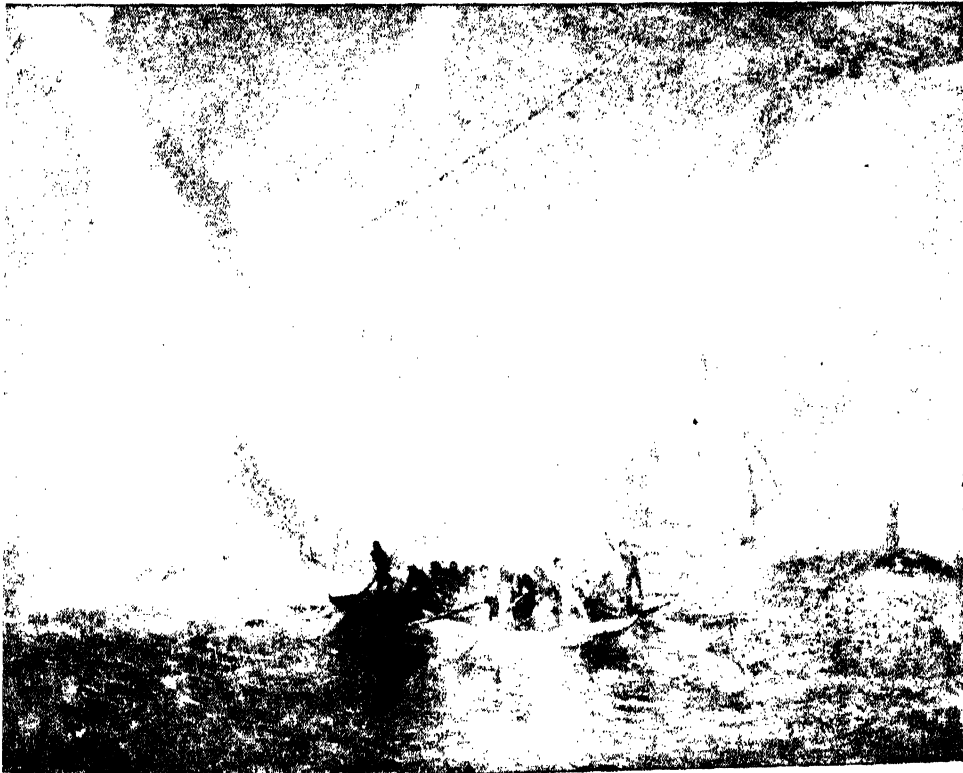
No. 472 -- Calais Pier; with French Fishermen preparing for Sea; an English Packet arriving.

TURNER, J. M. W., R.A. (*Contd.*).

- No. 505.—The Bay of Baiae, with Apollo and the Sibyl.
 No. 506.—Dido directing the Equipment of the Fleet: or the Morning of the Carthaginian Empire.
 No. 507.—Boccaccio Relating the Tale of the Bird-cage.
 No. 508.—Ulysses Deriding Polyphemus.
 No. 510.—Pilate Washing his Hands.
 No. 511.—View of Orvieto.
 No. 512.—Caligula's Palace and Bridge.
 No. 513.—Vision of Medea.
 No. 514.—Watteau Painting.
 No. 515.—Lord Percy under Attainder, 1606.
 No. 517.—Shadrach, Meshach, and Abednego coming forth from the Babel's Fiery Furnace.
 No. 523.—Ancient Rome: Agrippina landing with the Ashes of Germanicus.
 No. 524.—The "*Fighting Temeraire*" Tugged to her last Berth to be hulked up, 1838.
 No. 526.—The New Moon.
 No. 528.—Peace: Burial at Sea (of Sir David Wilkie).
 No. 529.—War: The Exile and the Rock Limpet.
 No. 530.—Snow Storm: Steamboat off a Harbour's Mouth Making Sight of the Shallow Water, and Going by the Lead.
 No. 531.—Shade and Darkness: The Evening of the Deluge.
 No. 532.—Light and Colour (Goethe's Theory).
 No. 542.—Venice—Sunset, a Fisher.
 No. 544.—Morning.—Returning from the Ball, St. Martino.
 No. 545.—Whalers.
 No. 548.—Queen Mab's Grotto.
 No. 549.—Undine giving the Ring to Masaniello, Fisherman of Naples.
 No. 550.—The Angel standing in the Sun.
 No. 552.—Æneas relating his Story to Dido.
 No. 553.—Mercury sent to admonish Æneas.
 No. 554.—The Departure of the Fleet.
 No. 555.—The Visit to the Tomb.
 No. 558.—Fire at Sea (*Unfinished*).
 No. 559.—Petworth Park. Tillington Church in the Distance (*Unfinished*).
 No. 561.—Mountain Glen (*Unfinished*).
 No. 561a.—A Mountain Stream.
 No. 562.—Harvest Home (*Unfinished*).
 No. 813.—Fishing Boats in a Stiff Breeze off the Coast.
 No. 1180.—Cliveden-on-Thames.
 No. 1857.—River Scene with Cattle.
 No. 1867.—Caernarvon Castle.
 No. 1980.—Storm off a Rocky Coast.
 No. 1984.—Margate from the Sea.
 No. 1935.—Sunrise, a Castle on a Bay.
 No. 1986.—Hastings.
 No. 1987.—Breakers on a Flat Beach.
 No. 1938.—Interior at Petworth.
 No. 1989.—Rocky Bay, with Classic Figures.
 No. 1990.—Sunrise, with a Sea Monster.
 No. 1991.—The Evening Star.
 No. 1992.—The Thames from above Waterloo Bridge.



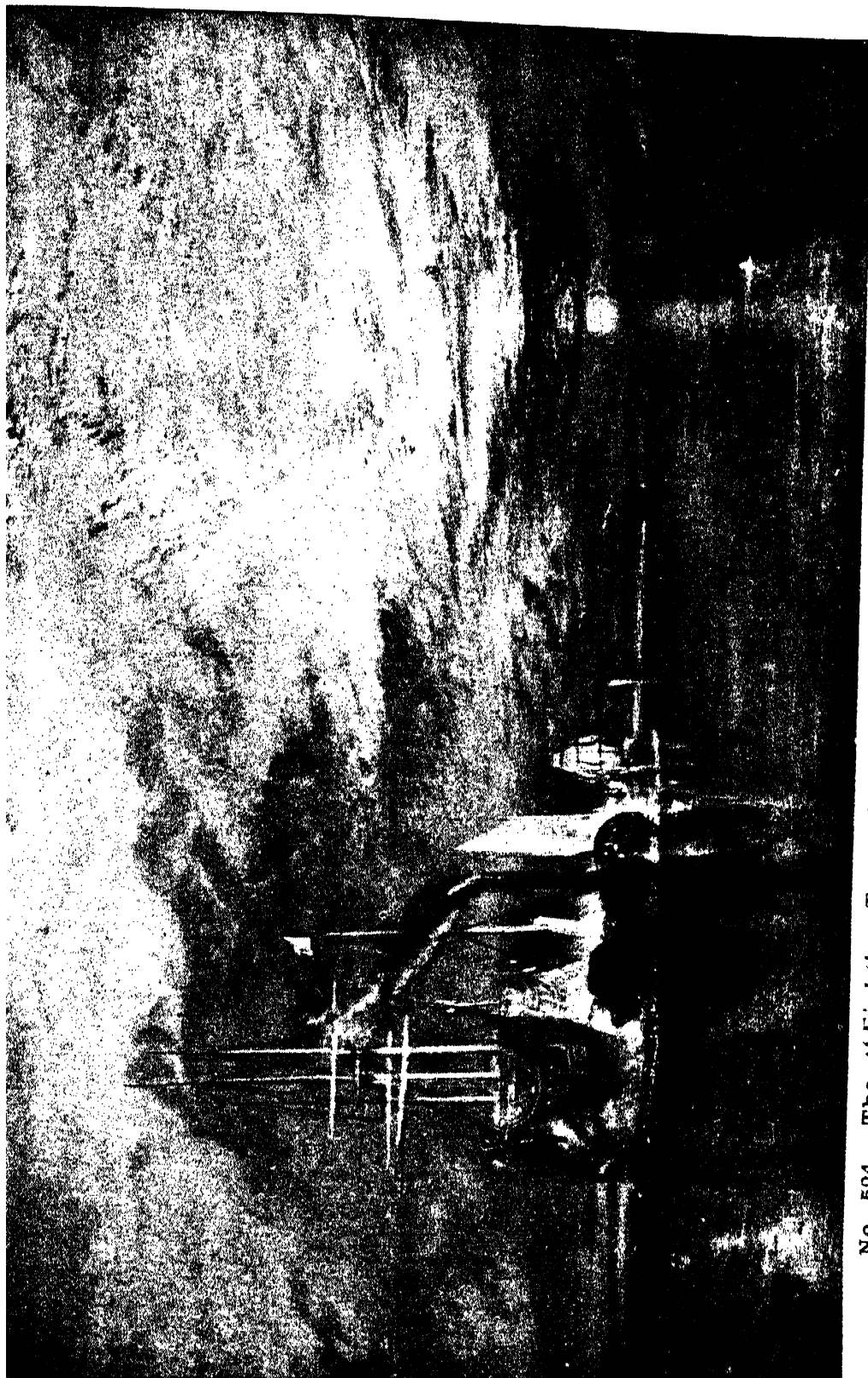
No. 562.—Harvest Home.



No. 545.—Whalers.



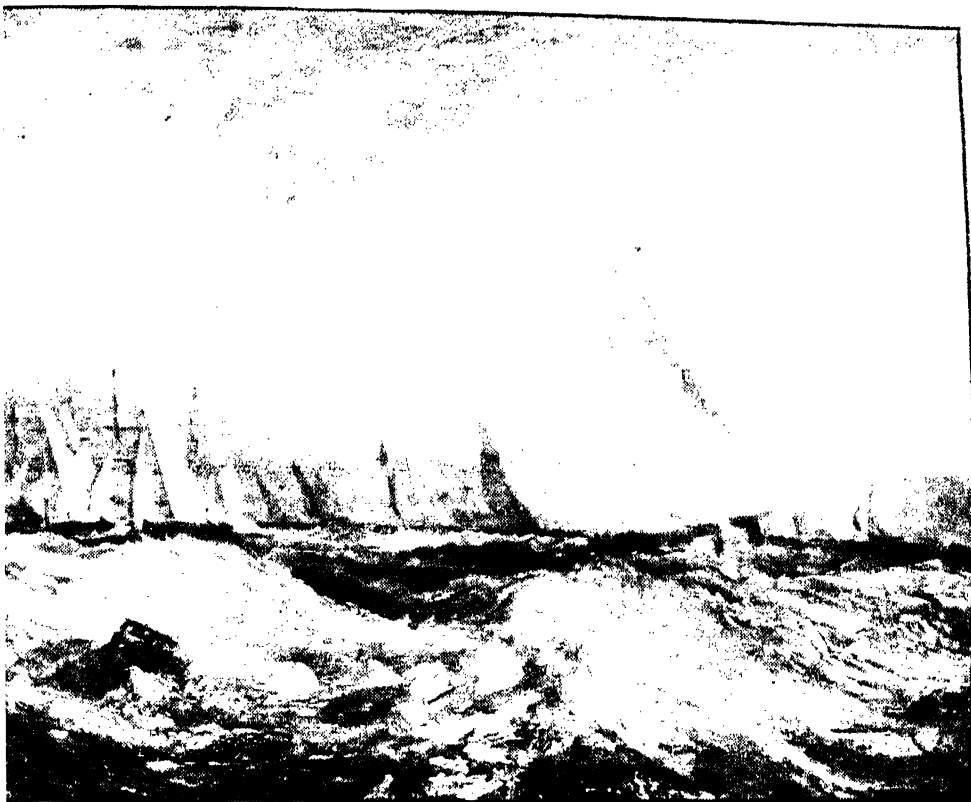
No. 508. Ulysses deriding Polyphemus



No. 524.---The "*Fighting Temeraire*" tugged to her last berth to be broken up.

TURNER, J. M. W., R.A. (*Contd.*).

- No. 1994.—Yacht Racing in the Solent. (No. 2.)
- No. 1995.—Yacht Racing in the Solent. (No. 3.)
- No. 1996.—Between Decks.
- No. 1997.—A Regatta at Cowes.
- No. 1998.—Shipping at Cowes. (No. 1.)
- No. 1999.—Shipping off a Headland.
- No. 2001.—Study of Sea and Sky.
- No. 2002.—Sunrise, with a Boat between Headlands.
- No. 2055.—The Cobbler's Home.
- No. 2064.—The Old Chain Pier, Brighton.
- No. 2065.—A Ship Aground.
- No. 2066.—The Arch of Constantine, Rome.
- No. 2067.—Tivoli.
- No. 2068.—The Burning of the Ships.
- No. 2302.—Newark Abbey.
- No. 2303.—A Narrow Valley.
- No. 2304.—A Wide Valley with a Town and Spire. (? Godalming.)
- No. 2305.—The Thames near Windsor.
- No. 2306.—Windsor Castle from the River.
- No. 2307.—A Town on the Thames.
- No. 2308.—Windsor Castle from the Meadows.
- No. 2309.—Tree Tops and Sky.
- No. 2310.—A River with Cattle and a Village.
- No. 2311.—Sunset on the River.
- No. 2312.—Windsor Castle from Salt Hill.
- No. 2313.—Eton from the River.
- No. 2424.—Bridge and Tower.
- No. 2425.—A Wreck with Fishing Boats.
- No. 2676.—St. Catherine's Hill, Guildford.
- No. 2677.—Newark Abbey.
- No. 2678.—Windsor from Lower Hope.
- No. 2679.—The Ford
- No. 2691.—Thames Backwater with Windsor Castle in distance.
- No. 2692.—Trees beside River with Bridge in middle distance.
- No. 2693.—Windsor Castle from the Thames.
- No. 2694.—House beside River with Trees and Sheep.
- No. 2695.—Men with Horses Crossing River.
- No. 2696.—Sketch for "Kingston Bank : Harvest Dinner"
- No. 2697.—Caversham Bridge, with Cattle in Water.
- No. 2698.—Coast Scene with Fishermen and Boats in Foreground.
- No. 2699.—Washing Sheep.
- No. 2700.—Coast Scene.
- No. 2701.—The Lake, from Petworth House : Sunrise.
- No. 2702.—Shipping at Mouth of Thames.
- No. 2703.—River Scene with Weir in middle distance.
- No. 2704.—Cleeve Mill (?).
- No. 2705.—Weir with Distant Church.
- No. 2706.—Willows beside Stream.
- No. 2707.—Barge on the River : Sunset.
- Nos. 2782-84.—Proofs of Liber Studiorum Subjects.
- No. 2879.—Shipping.
- No. 2880.—Shipping with Flag.



No. 1994.—Yacht Racing in the Solent. (No. 2.)



No. 1997.—A Regatta at Cowes.